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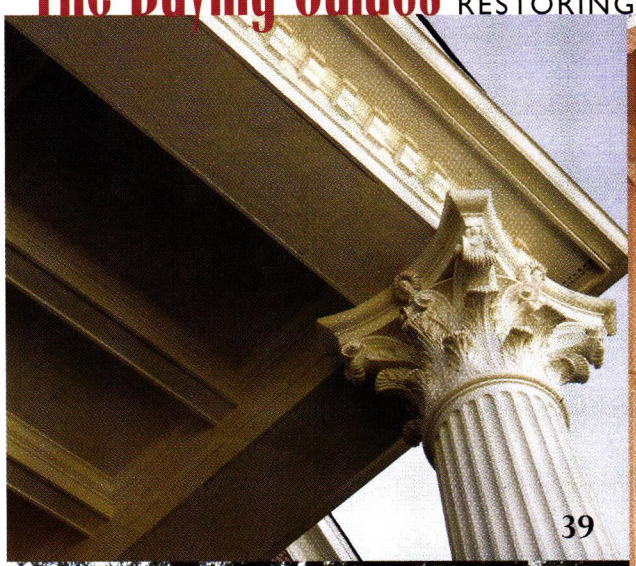
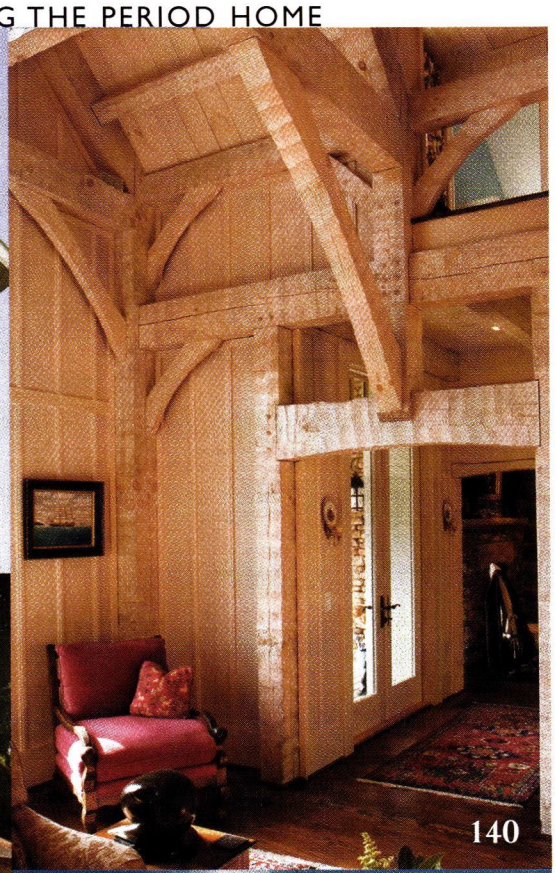
On the cover: Once a boarding house that catered to artists, the Florence Griswold Museum in Old Lyme, CT, was recently restored. The parlor of the 1817 Georgian home features replicated furnishings and ca.-1910 wallcoverings. See page 16. *Photo: Joe Standart*

The Buying Guides RESTORING THE PERIOD HOME





Buying Guides

In this issue you will find 18 Buying Guides on our issue theme: Restoring the Period Home. The Guides contain information on suppliers, manufacturers, custom fabricators, artists and artisans, as well as many photographs of their work. The Guides range from Doors, Windows, Shutters & Hardware to Tools & Equipment and Woodwork. They form a most comprehensive source for professionals working in restoration, renovation and traditionally styled new construction.

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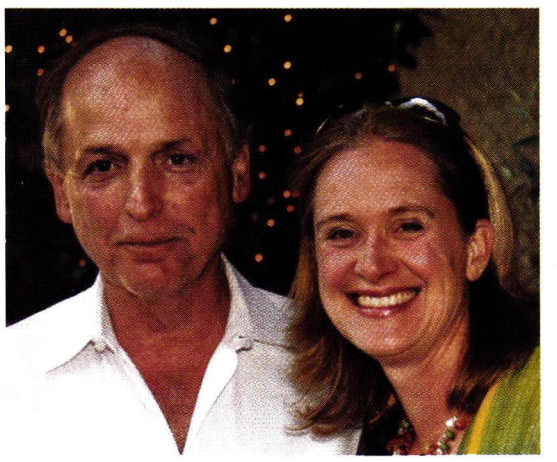
WRITE IN NO. 5008

A Sense of Place

A southern California firm redefines the relationship between architecture and urbanism. *By Will Holloway*

Near the intersection of California Boulevard and historic Route 66 in Pasadena, CA, situated between the Meridian Court housing complex and, somewhat ironically, a Chevron gas station, is an elongated Mediterranean Revival building that was constructed in 1928 as the office of renowned local architect Wallace Neff. Since 1990, the building has housed another preeminent southern California firm; its name appears by the entrance in small, inconspicuous letters: Moule & Polyzoides, Architects and Urbanists.

That the office of Elizabeth Moule and Stefanos Polyzoides, two of the founders of the Congress for the New Urbanism – with its rejection of sprawl and the dependence on the automobile that it creates – abuts a gas station is not as incongruous as it might first seem. Moule and Polyzoides are, after all, practicing in the capital of suburban sprawl – automobile-dependent Los Angeles. As the social critic James Howard Kunstler said during a visit to the office 15 years ago, at a time when the firm was working on a plan for downtown Los Angeles, "Isn't that just like doing open-heart surgery in the heart of the beast?"



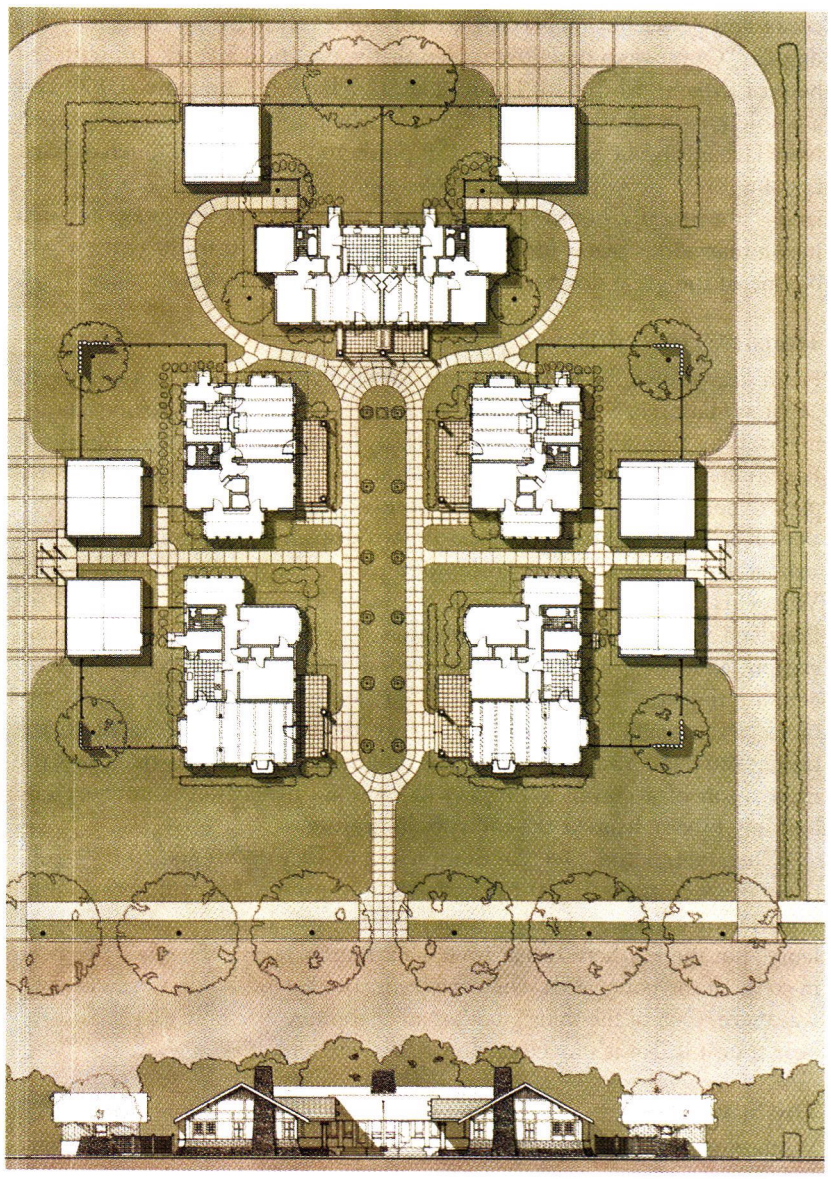
Since 1982, the husband-and-wife team of Elizabeth Moule and Stefanos Polyzoides, principals of Pasadena, CA-based Moule & Polyzoides Architects and Urbanists, has worked to reform architectural practice in southern California and beyond. Harper Court - 7 Fountains (top), one of the firm's projects based on the courtyards of the early-20th century, was completed in West Hollywood in 2002. *Top photo: ©Tim Street-Porter; all other photos: courtesy of Moule & Polyzoides, Architects and Urbanists unless otherwise noted*

Courtyard Revival

In the early 1980s, years before New Urbanism became the influential movement that it is today, Moule & Polyzoides was founded as an historic preservation firm. One of the firm's first projects, in 1984, was the relocation and expansion of Gartz Court, a 1910 bungalow court that Pasadena Heritage – a local preservation group – commissioned to be transformed into an affordable housing complex. Gartz Court turned out to be the first of a series of Moule & Polyzoides courtyard projects that have proven to be extremely successful contemporary housing options.

In considering a housing typology to accommodate increased high-density growth in Los Angeles, Moule & Polyzoides looked to the region's past. Courtyard housing was the primary multi-family housing type in southern California in the early decades of the 20th century, evolving as a series of row houses that came around to form a central garden courtyard. Designs by the likes of Irving Gill, Rudolph Schindler and Arthur Zwebell were ubiquitous, particularly in Hollywood, where courtyards were especially popular with those in the burgeoning entertainment industry. "There was a great boom of building in the '20s in southern California, and there was a particular need to house people not only in single-family houses or in high rises and very large buildings, but also in a kind of 'garden' density," says Moule, a southern California native who returned to the region after receiving her bachelor's degree at Smith College and her Masters in Architecture from Princeton University. "So as Los Angeles now is shifting from a more low-density period, we really need to accommodate a lot of growth. We are looking for models of buildings that have been enormously successful here and really seem to encapsulate a way of life."

To demonstrate that courtyard housing could be a viable alternative to the housing practices that have dominated the region over the past half century, Moule & Polyzoides designed and developed Meridian Court. Completed in 2000, Meridian Court is a medium-density complex featuring ten 1,300- to 1,800-sq.ft. townhouses around a single central courtyard. Parking is located below ground. Because balancing occupants' public and private lives was of utmost concern, each unit includes an entrance to the street and to the courtyard. "We're interested in having the courtyard be a kind of passive, quiet, contemplative garden, but on the other hand, activated enough by regular comings and goings that it's not a leftover, residual space," says Moule. "The best of courtyard housing balances a public life, a semi-public life and a private life. Whether in southern California or Boston, everybody, when they find themselves in their home, wants some



In one of Moule & Polyzoides' initial projects, the six bungalow's of Pasadena's historic Gartz Court were relocated, preserved and transformed into affordable housing; garages were also introduced for each unit. *All drawings: courtesy of Moule & Polyzoides, Architects and Urbanists*

degree of privacy and retreat – so it's that balance between interaction and retreat that we're after."

While Meridian Court was taking shape in Pasadena, Moule & Polyzoides was also working on a courtyard in West Hollywood, just off the Sunset Strip. When it was completed in 2002, Harper Court - 7 Fountains became the first new traditional courtyard housing complex built in Los Angeles in 75 years. It features 20 units – each with a distinct floor plan and separated live/work spaces – organized around four courtyards. "It's really a live/work project, where screenwriters have a small home and a small office," says Moule. "They're very eccentric and unusual – they just seem to fit into the long tradition of what's happening in Hollywood. It's a very Hollywood place."

Although Harper Court - 7 Fountains in particular has been a rousing financial success – having been appraised at the highest dollar/sq.ft. of any attached housing in the city – the real estate market has been slow in adopting the courtyard typology. "The real estate profession is still run by notions of homogenized programs, where people do 300 units – 300 units of one kind," says Polyzoides, who came to the U.S. from his native Greece at the age of 19 to study at Princeton, where he received both his undergraduate and graduate degrees in architecture and urban planning. "They never think about the possibility of breaking the units up into three types and building blocks and streets, as opposed to 'projects.' By and large, the bulk of the profession is in the business of building Chevy's, gold-plating

Meridian Court was designed and developed on an infill site abutting the firm's office to showcase the contemporary viability of the courtyard typology. Each of its 10 units features a unique layout and an individual patio and overlooks the central courtyard.

the door handles and persuading people they are selling them Bentleys. What we're saying is, if you look at the degree of segmentation in the car business, why not segment the housing business in similar ways typologically. It is being done, but it is being done very slowly – we are doing our best to accelerate it, but it takes time."

More recently, Moule & Polyzoides' understanding of the courtyard typology and appreciation of historical precedent have coalesced in a project currently under construction in the shadows of the Colorado Street Bridge, a 1913 concrete-arch structure not far from the firm's office. Between 1920 and 1938, eight bungalows designed by Pasadena architects Myron Hunt, Sylvanus Marston, Garrett van Pelt and Edgar Maybury were constructed on the site as part of the Vista del Arroyo Hotel. With the blessing of Pasadena Heritage, Moule & Polyzoides is orchestrating an ambitious multi-part preservation and new construction project: the renovation of the nationally registered historic bungalows and the addition of a sympathetic four-unit structure on the uphill side of the site, known as Grand Court; and, on the downhill side of the site, the introduction of two multi-unit structures – Bridgeview Court and Arroyo Terrace – on either side of the bridge. Three underground garages provide parking.

Other recent courtyard projects in the region include Pasadena's Granada Court, a 29-unit complex of flats and townhouses arranged around three courtyards; Duarte Courts, a 29-unit complex oriented along two linear garden courts in the city of Duarte; and Silver Spur Court, an 18-unit mixed-use complex of two courtyards in Rolling Hills Estates.

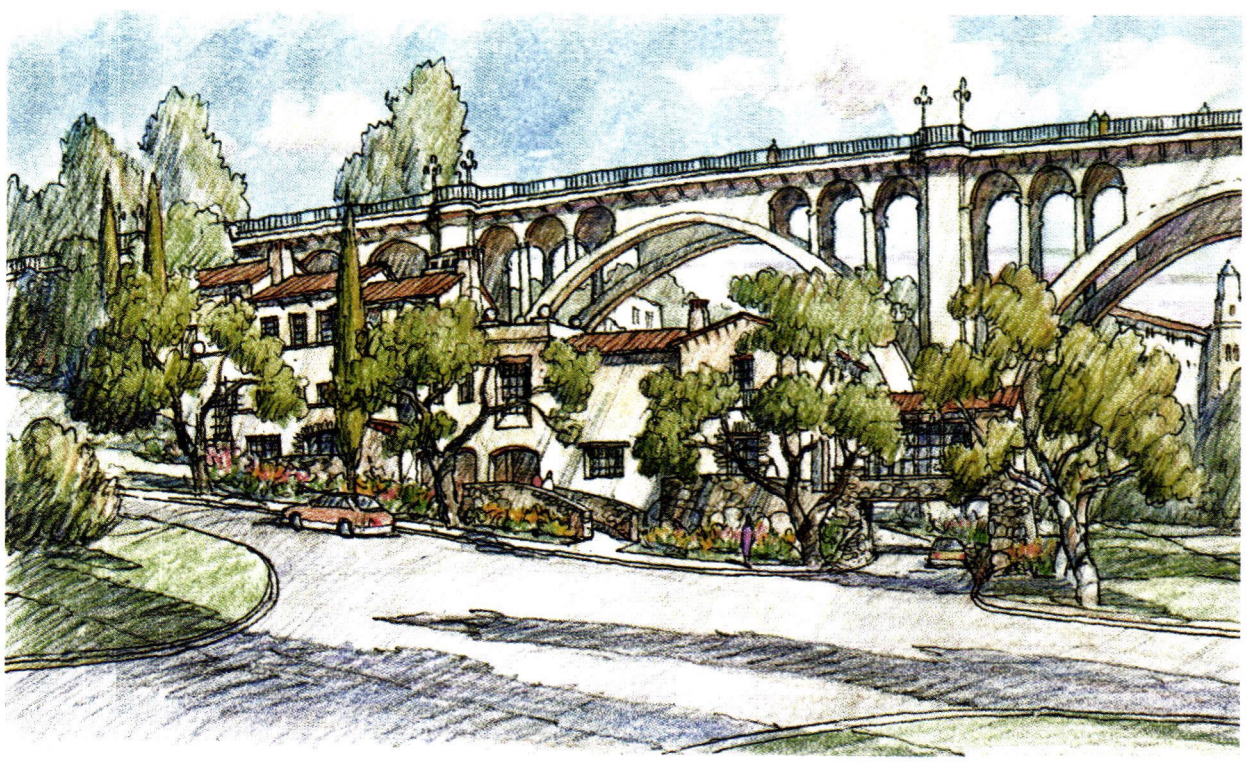
"We've always thought that the best version of Los Angles is the way that people really love gardens and really live inside and outside," says Moule. "Our work – whether at the scale of urbanism or at the scale of buildings – has always been about shaping the void, shaping the public realm. We don't see our buildings as singular objects as much as shaping the life and spaces that occur within them.

"The response has been outstanding. When we commissioned a market study, we found that they typically have a 20- to 30-percent higher value in the market and have long waiting lists when rental properties."

As well received as these courtyards have been, they alone cannot rebuild a sense of community and ameliorate sprawl. Accomplishing these goals necessitates broader implementation of the values they represent. "It doesn't have to do with building courtyard housing alone," says Polyzoides. "It has to do with understanding housing on a range of expression, from the least to most dense. We've examined a whole range of housing types, first theoretically, then historically and then in design. It turns out that courtyard housing is a particularly important type, because it operates itself at a very large range – when it's built as a bungalow it can be at a low density and when built in some of its hybrid forms it can be at a much higher density. It's not, by itself, an answer to urban sprawl, but I think the incorporation of diverse types into an urban fabric generates more cogent cities and towns."

Los Angeles

Both Moule and Polyzoides come by their understanding of the effects of the destruction of traditional urban cores honestly. Growing up in southern California, Moule saw firsthand



Now under construction, the Vista del Arroyo project includes the preservation of eight historic bungalows and the construction of multiple new units around Pasadena's Colorado Street Bridge.

Duarte Courts features 29 units of four types arranged along two linear garden courts in the Los Angeles County city of Duarte.

as Los Angeles was taken apart by suburbia. "At the same time," she says, "I wanted to be an architect, and I wanted to be a participant in building here. So it felt like the right thing to do was to try to make a role for architecture that was a positive force in this city, which could ameliorate a condition, to change it in a positive way and not merely reflect the state of disarray.

"I can't stand what the car has wrought on southern California, and yet it never seemed like shying away from it and retreating into more pristine environments was the right thing to do. There are many fabulous places to live in southern California – beautiful neighborhoods, beautiful streets – which is why we live here in Pasadena. It's a beautiful place with beautiful architectural heritage. There's just enough here to feed our souls as well as challenge us."

Polyzoides, on the other hand, points to the virtual destruction of his native Athens – where he estimates that 200 to 300 city blocks were demolished between 1950 and 1970 and replaced with "faceless" apartment buildings – as the most cataclysmic event in his life. "In personal terms, Los Angeles is the closest you can live to Athens within the United States," he says. "It's an identical climate, it smells like Athens, it looks like Athens – it's a very familiar place for me. But the reason we're here as architects is because, first of all, we're contrarians. Everybody around the world thinks that this is a place that is about the triumph of Modernism. In reality, you need surgical instruments to find Modernist buildings or places in this region. This place was completely formed by 1940, and it's really a triumph of traditional urbanism in the United States.

"It's a place where the things that we believe in are very much deployed. Southern California is a very contradictory place, like other places in America. Through 1945-50, it was the most beautiful region in the country. It was fully interconnected by train. Every town had magnificent historic neighborhoods; the sprawl didn't come until the Second World War and beyond. This is a two-part region – part of it is paradise, and part of it is hell."

Over the years, Moule & Polyzoides has attempted to alleviate the non-paradisiacal aspects of Los Angeles by promoting both mixed-use neighborhoods – so people can live where they work – and the utilization of the region's relatively new light-rail system. The firm's master plan for downtown Los Angeles may have been underplayed as city administration's have come and gone, but, according to Polyzoides, it is being emulated to a degree. "Ours was a downtown plan that was done 15 years ago with the help of [Miami, FL-based] Duany Plater-Zyberk & Company (DPZ) and a whole bunch of other brilliant people when nobody knew how to spell New Urbanism," he says. "In effect, it predicted and enabled much of what is going on in downtown Los Angeles right now. Our plan is being realized – not literally, but in spirit for sure. Downtown is being transformed into a marvelous place and I think within the next 10 to 20 years it will be one of the great downtowns in the country."

Transit Oriented Developments

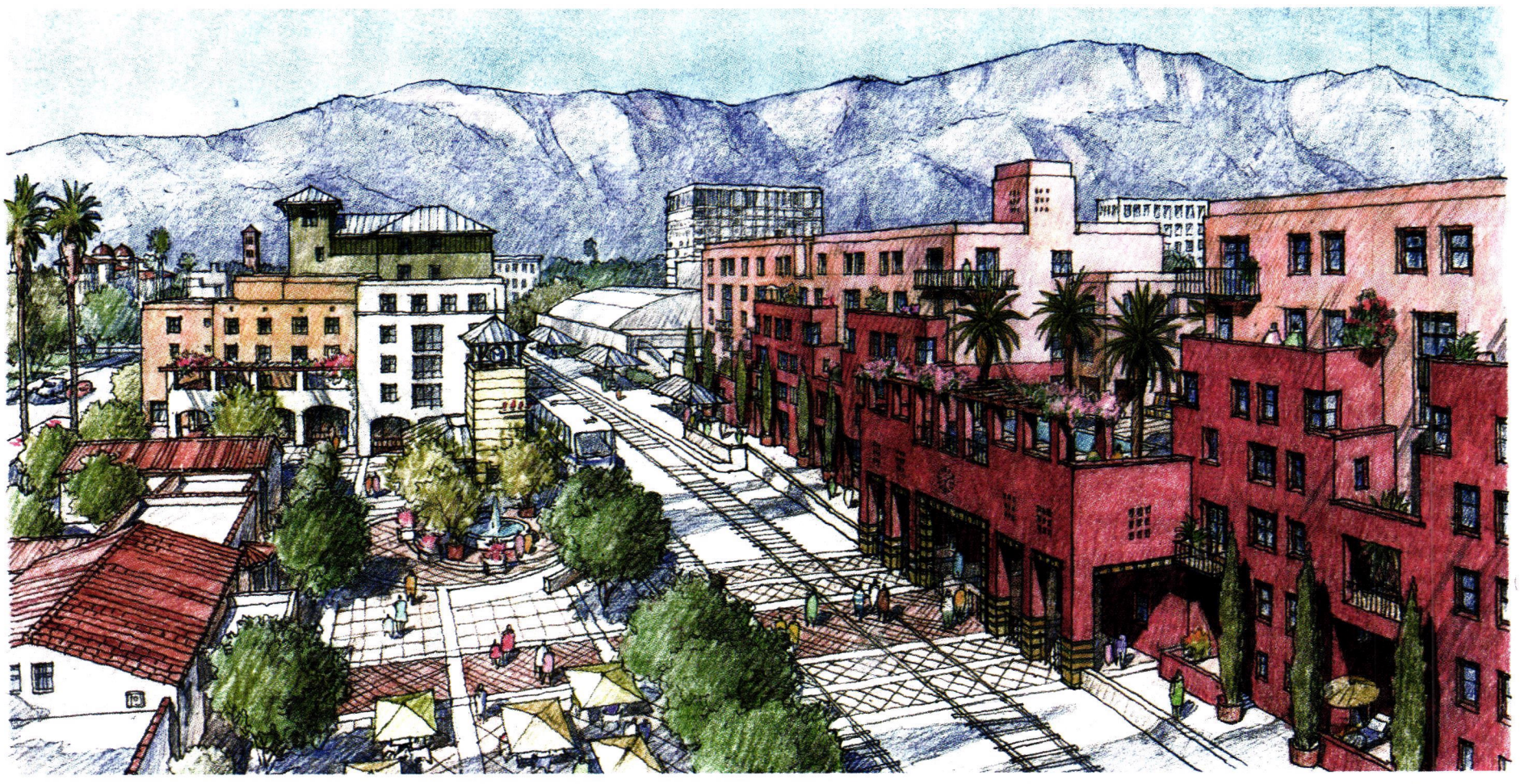
From downtown's Union Station, the light rail's Gold Line gets to Mission Station in South Pasadena in about 20 minutes. To provide a housing option that allows people to easily commute by train, Moule & Polyzoides designed the Mission Station Transit Village, a 67-unit complex of courtyard and single-family houses, duplexes and mixed-use lofts, as well as 5,000 sq.ft. of retail space. Two stops from Mission Station, and a short walk from Moule & Polyzoides' office, the Del Mar Station Transit Village is currently in the final stages of construction. "The city of Pasadena wanted to encourage significant density at its downtown train station, and along with the MTA, invited 11 developers to submit projects for the site," says Polyzoides. "Our design goals were to take a city block and engage the trains, build very tightly and closely next to the trains, and build a variety of unit and building types in a way that gives the impression of a complex process of building over time – not just one building by one hand at the metropolitan scale."

When completed, Del Mar Station will include 347 units, 20,000 sq.ft. of retail space and a 1,200-car underground garage. According to Moule, noise is not an issue. "Having a train run through a building is always a challenge, but the key here is that train is extremely quiet," she says. "I've been in some of the courtyards when the train goes by and I didn't even know it was there. One of the things that's made people realize how easy it is to live near transit is that it's much quieter than they think it is."

The Southwest

While much of Moule & Polyzoides' work has been realized in southern California, its milieu really encompasses the greater American Southwest. Courtyard housing, for instance, is not exclusive to southern California. "It goes deep into the desert," says Moule. "We do a lot of work in Arizona, in the Sonora Desert. The courtyard, the paseo, the narrow street – all of these are a kind of a containment of space. What we always do though is change the proportion of courtyards for sun, shade, temperature issues, cross-ventilation and the nature of the landscape. Certainly the nature of the wrapping of the fabric changes considerably is terms of indigenous character. The courtyard itself is very malleable. People love it because people love being in outdoor rooms. There hasn't been a complete renaissance of courtyard housing yet, but there is emerging a renaissance of outdoor rooms."

At the scale of urbanism, Moule & Polyzoides' first large-scale sustainable project was Civano, a development in Tucson, AZ, that was adapted to the desert climate through the utilization of covered patios, shaded courtyards, recessed openings and rammed-earth and adobe walls. Yet New Urbanist developments, by their nature, are sometimes frustrating to their designers – projects are often master-planned, sold by the developer and never fully realized to their original intent. In the case of Civano, the project was sold and only half of the first neighborhood was built.



The firm's vision of relieving automobile dependency in Los Angeles County has been realized in a number of Transit Oriented Developments. In Pasadena, the Del Mar Station Transit Village allows inhabitants to literally step out of their doors and onto the train.

Although the project was sold by its developer and not fully realized, the neighborhood of Civano, in Tucson, AZ, demonstrates the adaptability of building design to culture and climate. Civano employs covered patios, shaded courtyards and recessed openings to provide relief from the desert heat.

Today, the firm's master plan for Tucson's Mercado District is being realized. As part of the city's Rio Nuevo Redevelopment Project, Moule & Polyzoides conceived an eight-block, seven-plaza plan that will include 300 dwellings and 100,000 sq.ft. of commercial space. "It's a fabulous infill project in adobe and rammed earth," says Polyzoides. "I am absolutely confident, because it's under construction by five builders who have built beautiful traditional buildings in Tucson in the last 20 years, that it's going to be something special. The infrastructure is in place, the first buildings are in construction and next year we're going to see at least a couple of streets completed."

Urbanism

By promoting mixed-usage, walkability and ample open space, as well as catering to all economic levels, Moule & Polyzoides strives to design in a way conducive to the harmony of blocks, streets, neighborhoods, towns, cities and regions. The firm's progression from individual buildings to more large-scale New Urbanist projects is a reflection of its thinking not just locally, but globally. "Stefanos and I were really engaged in doing one building at a time – that's what our practice was," says Moule. "But they were never the same project. One fire station, one housing project, one library, one this and one that – and we said to ourselves, 'what does that all make?' We were always interested in the broader fabric and broader places, so we literally took those ingredients and said, 'how should they be situated?'"

It was this line of thinking, in part, that led to the formation – along with Andrés Duany, Elizabeth Plater-Zyberk, Daniel Solomon and Peter Calthorpe – of the Congress for the New Urbanism in 1993. New Urbanism is, according to Moule, about reforming architecture and urbanism, not creating something new. "But what's new about New Urbanism is that is has the tailwinds of the energy crisis with the problems of sustainability," she says. "Far and away the biggest energy crisis we have right now is vehicular trips. Retooling the automobile is just a drop in the bucket compared to what's really needed to get people out of their cars and walking and using transit. The tailwinds are the environmental crisis, and the tailwinds are also a feeling that cars have overtaken people's lives – people are sick and tired of traffic and congestion. They are sickened by what suburbia really feels like on a regular basis. There's a lot that's great about suburbia, but it doesn't really fully deliver on what it promises to everybody. People's lives are being taken apart by the amount of time that they spend in the automobile. New Urbanism resonates with people who want a different quality of life."

Building Green

Moule & Polyzoides' interest in environmentally friendly design is best exemplified by The Robert Redford Building and Environmental Action Center, the 15,000-sq.ft. West Coast headquarters of the Natural Resource Defense Council (NRDC). Located in Santa Monica, the building was given a platinum rating from the U.S. Green Building Council, making it the greenest building in the world. It gets 70 percent of its energy from its own power source – the balance is from wind certificates purchased from the utility company. It is self sufficient with respect to water.

"It's very hotly debated in traditional architecture circles, because it's not a very conventional building," says Moule. "Our view is that traditional architecture needs to continue to evolve and be responsive to a wide variety of situations and places. Classicism, as well as the vernacular, endures through the ongoing, very slight manipulation of the canon. The canon is still present in the building, and yet it's not. I would like to think that it's a poster child of a building that understands its role in the universe."

The master plan for the Mercado District, part of Tucson's Rio Nuevo Redevelopment Project, includes 300 dwellings and 100,000 sq.ft. of commercial space.

According to Moule, although there's an enormous hunger for buildings like this from citizens, the profession lags well behind in delivering them. "Unfortunately, financing does not readily respond to life-cycle costs," she says. "These buildings are not more expensive – there's just a short-term high capitalization and then those costs are amortized over time."

As in all its work, Moule & Polyzoides' design of The Robert Redford Building involved thinking about its long-term impact. "We have a great interest in sustainability," says Polyzoides. "We can only build once, as far as Liz and I are concerned. We are trying to focus on the question of what is most important. What is most important is building once – more than anything else, the most important value in the built world is building once." ■

The Robert Redford Building and Environmental Action Center in Santa Monica showcases Moule & Polyzoides commitment to environmentally friendly design. The 15,000-sq.ft. building, which opened in 2003, was awarded a platinum rating from the U.S. Green Building Council. *Photo: ©Tim Street-Porter*

Services Online

Restore Media, LLC, is launching TRADWEB, an online resource that lists service providers, from local steeplejacks to national architects.

In 1988, *Period Homes* older sibling *Traditional Building* magazine was launched as primarily a product guide for professionals in the fields of restoration, renovation and traditional new construction. Seven years later, it was followed by an online counterpart – www.traditional-building.com – and together, both remain valuable resources for custom building, historic restoration and preservation products.

The field of traditional-building services, however, has not had this type of coherent local, regional and national guide – until now.

TRADWEB is the next step in *Traditional Building*'s development as an online resource. The website pulls all of the specialized professional and custom services in the historic-building field together in an online database, and is edited by the craftspeople, artisans, custom fabricators, installers, designers, contractors and consultants themselves.

Site visitors can browse services in 28 general, or more than 1,000 specific, categories, to quickly sift thousands of company profiles. Popular categories are broken down into specific services – 21 under Architects alone – and are listed side by side with highly specialized services such as bell hangers.

Compiling a comprehensive category list required experience on both sides of the market, and some trial and error. "I have been cataloguing the industry since the *Old House Journal Restoration Directory* launched in 1976," says Clem Labine, founder and editor-at-large of *Traditional Building* and *Period Homes* magazines. "On TRADWEB, I worked with John Corbett of *Restoration Trades Catalog*. John is a former tradesman himself – a steeplejack. Together, we assembled the category list and in order to test it, we selected companies at random from our present database and made sure we could accommodate them all."

Specialty service providers can list in five service categories for free. An e-mail containing the listing's browser statistics will be sent every six months, along with a copy of the listing to be checked for accuracy.

The company name, contact details, website address and basic information are displayed in a free listing. Optional Priority Listings, upgrades and Project Portfolios allow greater exposure through additional categories and expanded, illustrated profiles.

A company with a Priority Listing will appear in an additional 10 categories, a total of 15, and will be highlighted at the top of any search in which it appears. Its online profile can be up to 350 words, with a photograph and a hotlink to a website. Priority listed companies can purchase an unlimited number of additional categories, and receive monthly, rather than biannual, e-mails about their listing's content and browser traffic.

Whether free or Priority, listed companies may add, edit, delete, update and upgrade listings at any time, ensuring that TRADWEB remains a live, interactive service for the wider historic-building-services community.

As a search tool, TRADWEB lets professionals and their potential clients bypass random internet search results. It allows browsers to search locally or nationally in the U.S. or Canada, putting local artisans on an equal footing with larger companies.

"This new website allows us to drill down further into the market," says Labine. "Previously, we have restricted ourselves to the providers of products, because there are fewer of them and they change less rapidly than service providers. It has been impossible for us to serve the 50,000 service providers out there, until now. The new web-based technology that we have incorporated into TRADWEB pulls together the whole field of service providers."

To register, logon to www.tradwebdirectory.com or call the TRADWEB staff at 718-636-0788 x39. ■

The home page for the new TRADWEB service offers a comprehensive menu of browsing categories and search options.

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Still No Substitute

Historic windows are routinely replaced in the name of energy savings and reduced maintenance costs, but the best way to save money and energy is often to save the windows. A continuation of the article "No Substitute" in the November 2005 issue of *Period Homes*. *By John H. Cluver, AIA*

Historic windows are an endangered species. On a seemingly daily basis, hundred-year-old windows are prematurely thrown into landfills in favor of new windows, windows that may not be capable of lasting a quarter of that lifespan. This is wasteful, shortsighted and unnecessary. They are being removed not because they are no longer functional, but because they are old, and in our culture that loves the new, most people assume that these windows cannot be repaired and that they need to be replaced. Additionally, in a society that values the bottom line above all else, replacement windows also seem to make more economic sense. A better understanding, however, of the true costs of replacing historic windows would make any homeowner realize that the better value lies in the less glamorous option of repair and maintenance.

If keeping old windows is indeed superior to replacement, then why is replacement so common? The answer lies in the age-old discrepancy between perception and reality. The home-repair market is full of misconceptions and myths that appear plausible, but do not stand up under closer scrutiny. The earlier article, "No Substitute," presented the five fables of modern replacement materials. In summary, they are:

Fable #1: Replacement is cheaper than repair.
Fable #2: The best price is the best deal.
Fable #3: New looks better than old.
Fable #4: Replacement is more energy efficient than repair.
Fable #5: No maintenance is the ultimate goal.

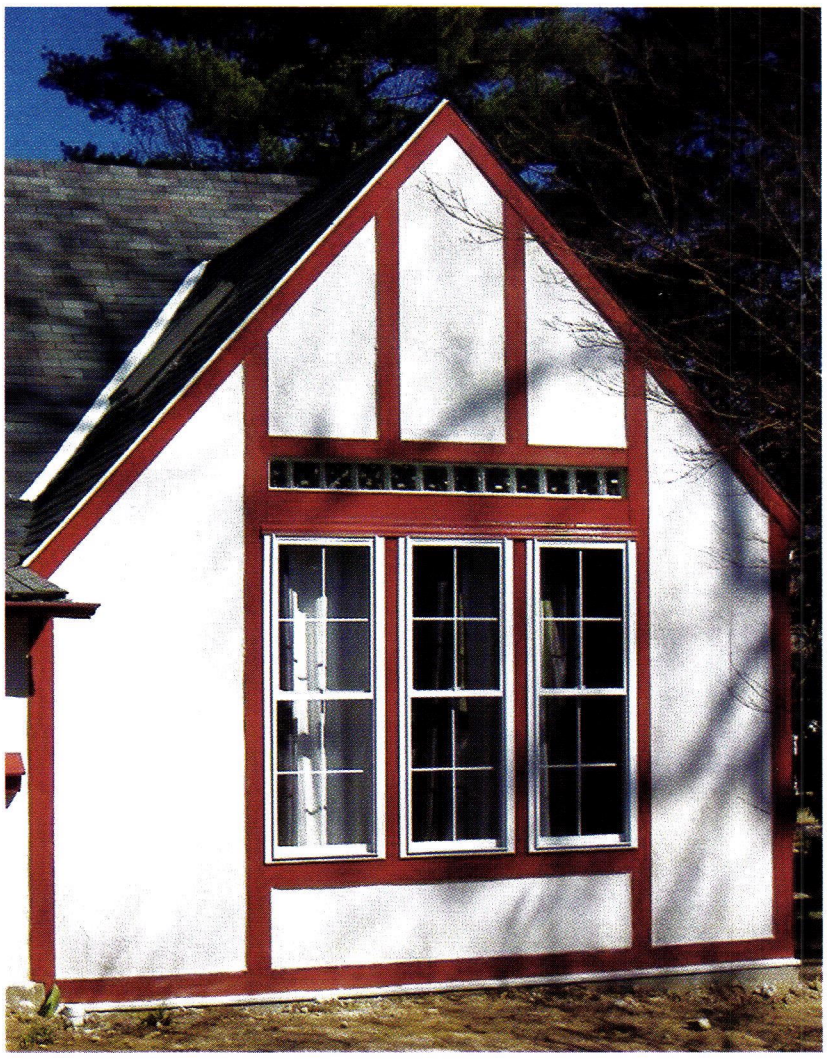
As with any fable, there is some element to them that people can relate to, and which appeals to their "common sense." Windows are particularly susceptible to all five fables, and as such are under regular attack from the replacement-window marketing machine. It will tout the lack of maintenance, ease of cleaning, energy efficiency and durability (lifetime warranty!) of the replacement vinyl window, all for a very affordable price. These benefits, however, conceal other costs that go unconsidered and unmentioned. A review of the true aesthetic, environmental and financial costs of replacing windows will reveal that the common way is not the best way.

Keeping Up Appearances

From both the inside and outside, windows are a crucial visual element in a building, and original windows can provide instant clues to the age and history of a house. The tiny panes and heavy frames of the pre-Revolutionary era, the larger panes and gracefully narrow muntins of the Federal period and the distinctive 2-over-2 pattern and pocketed frames of the late-19th century are all examples of the distinct character offered by historic windows. Unfortunately, old windows have only a single pane of wavy glass separating the interior from the exterior, which, when coupled with the drafts from unsealed openings and the peeling paint and rotting sills that result from poor maintenance, create an almost irresistible urge to pull the aged windows out and replace them with sparkling new vinyl windows.

Most people who understand old houses can effortlessly recite the aesthetic costs of replacing a home's original windows. It is very difficult to accurately replace the original profiles and configurations of the window sash and frame, and all but impossible unless using custom-manufactured wood elements. Muntin profiles and sizes are limited and are frequently installed only on the interior face of the glass. Muntins installed only on the interior or, even worse, in between panes of insulated glass, can create a "blank stare" look to the windows due to the lack of shadow lines beneath the muntins. And when interior and exterior muntins are used with insulated glass, there will be a visible gap between them unless an inter-pane spacer bar is used. Aside from the muntins, the mitered or welded corners of vinyl windows are more visible than the stile-and-rail joints in the wood sash. It is very easy to change the color of wood windows, while vinyl windows have a very limited color palette (frequently only white is offered) that is inappropriate for the historic appearance of the house, and there is no ability to refresh or change the color of the windows without replacing them.

Even replacement wood windows are not immune to their own problems. They can suffer from the vinyl jamb liner, used instead of a pocket and counter-balance, which creates an unsightly white streak on the sides of the window frame. Another weakness is that when a wood grid is applied over the exterior of the glass to simulate the look of divided lites, the profile of the exterior muntin is frequently an inappropriate ovolo or cyma curve. All replacement windows also run the risk of altering the proportions of the old window openings if purchasing from stock sizes or,



The limited choices in size, configuration and color of most new windows (above) force compromises that can frustrate attempts to maintain an historic character (left). *All photos courtesy of John H. Cluver, AIA, Voith & Mactavish Architects, LLP*

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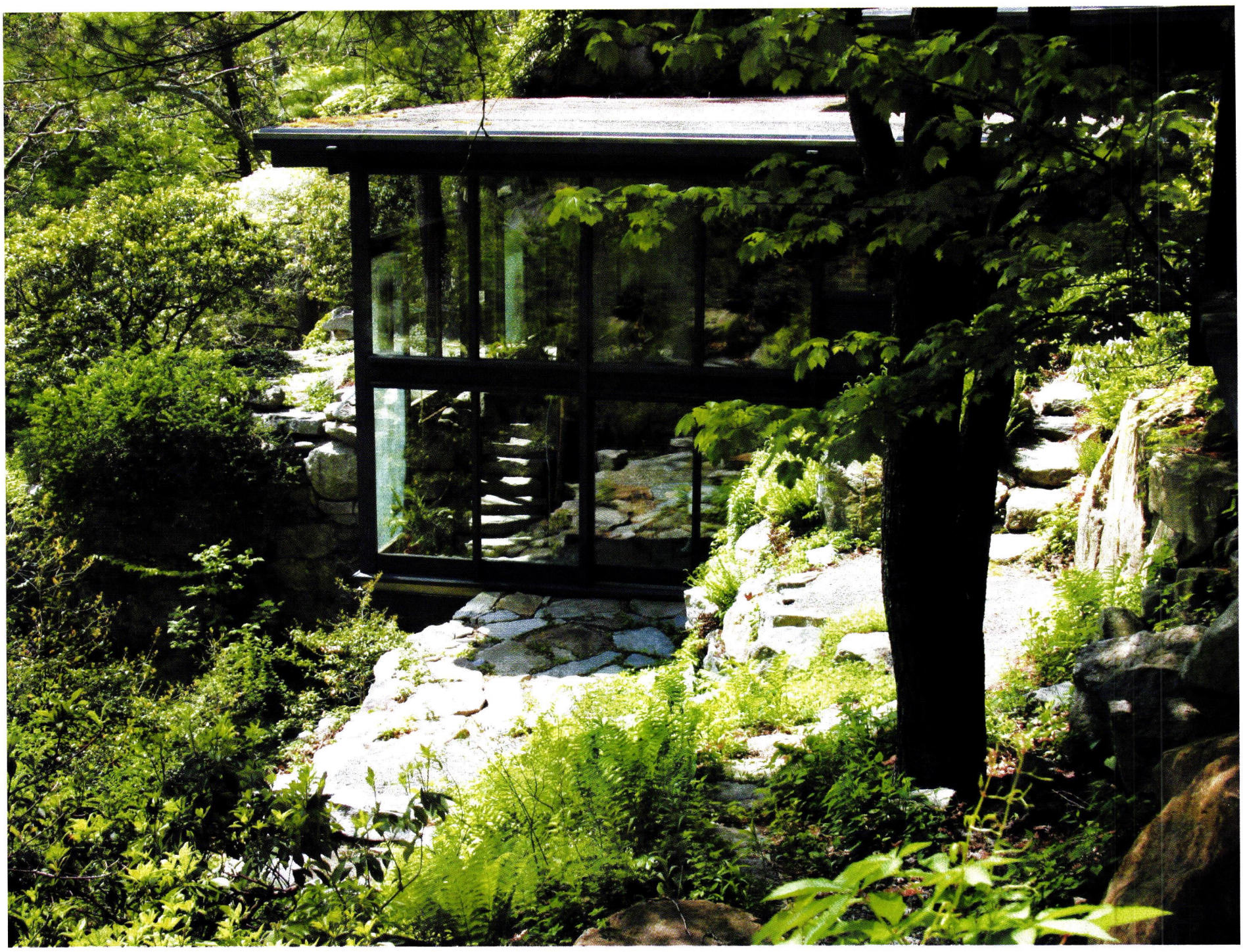


Museum Quality

HOUSE MUSEUMS NATIONWIDE have been losing audiences and struggling for funding during the past decade. "Are there too many house museums?" Richard Moe, head of the National Trust for Historic Preservation, ominously asked in a 2002 article. To thrive today, these sites need not only irresistible architecture but also engaging stories told well about inspired original builders and preservation emergencies overcome. Driven and wealthy board members also help, as do shrewdly executed master plans that expand visitor and back-of-house facilities without infringing on circulation paths.

Three of the country's most successful house museums – **Manitoga**, **Olana** and the **Florence Griswold Museum** – are National Historic Landmarks designed by and for artists. Members of the National Trust's network of Historic Artists' Homes and Studios, these attractions draw hundreds of thousands of visitors annually. Here's how the staffs are freezing their buildings' unparalleled glimpses of the past and evoking charismatic past inhabitants, while respectfully modernizing to meet contemporary tourists' expectations.

Above: Restoration is ongoing at Manitoga's main house in Garrison, NY, where thermopane windows have failed and clogged drainage channels send water flooding down the granite staircase. *Photo: Tara Wing*

PROJECT: MANITOGA/THE RUSSEL WRIGHT DESIGN CENTER, GARRISON, NY

ARCHITECT: JAN HIRD POKORNY ASSOCIATES, INC., NEW YORK, NY

RESTORATION SPECIALIST: MARGARET DOYLE, NEW YORK, NY

CONTRACTORS: TINY HOUSES, INC., PUTNAM VALLEY, NY; WOOD WORKS, BEACON, NY; JOHN SANCHEZ

In 1957, the industrial designer Russel Wright (1904-1976) perched a country house on a piney hillside in Garrison, NY. He tried to keep the site looking undisturbed and primeval. He had the kitchen blasted into granite bedrock, planted woodbine on the roofs and posted a cedar tree's trunk in the living room. But the property, which he called Manitoga – Algonquin for "Place of Great Spirit" – was of course riddled with artifice.

Wright dragged around boulders to shift a streambed and form a 30-ft. waterfall facing the house's ribbon windows. In the natural-looking bathrooms, he stacked irregular fieldstones over a tub and wedged hundreds of butterflies and fern fronds between sheets of translucent plastic on sliding doors.

Manitoga's hard-won but effortless-seeming illusions have proven difficult to maintain. Though millions of units of Wright's curvaceous dinnerware and blond furniture sold in the 1940s and '50s, he never fattened his own bank accounts enough to greatly endow the house as a museum. After his death in 1976, a series of nonprofits ran Manitoga's 75 acres, and Wright's daughter Annie lived there and repaired little. During the past decade, entrepreneurial powerhouses and design luminaries have joined Annie Wright on Manitoga's board. They have orchestrated capital improvements from the mossy flagstones to the gutter-deprived eaves.

Wright's studio/guesthouse, connected to the main house by a pergola laced with Dutchman's pipe vines, has already regained its ca.-1961 clean austerity. With drawings by Jan Hird Pokorny Associates, Inc., contractor

A vine-laced timber pergola connects Russel Wright's studio/guesthouse to the main house. Tiny Houses, Inc., of Putnam Valley, NY, reconstructed the pergola, which had been wire-attached to a hemlock tree that was struck by lightning. Sedum has been planted on the studio's restored roof. *Photo: Tara Wing*

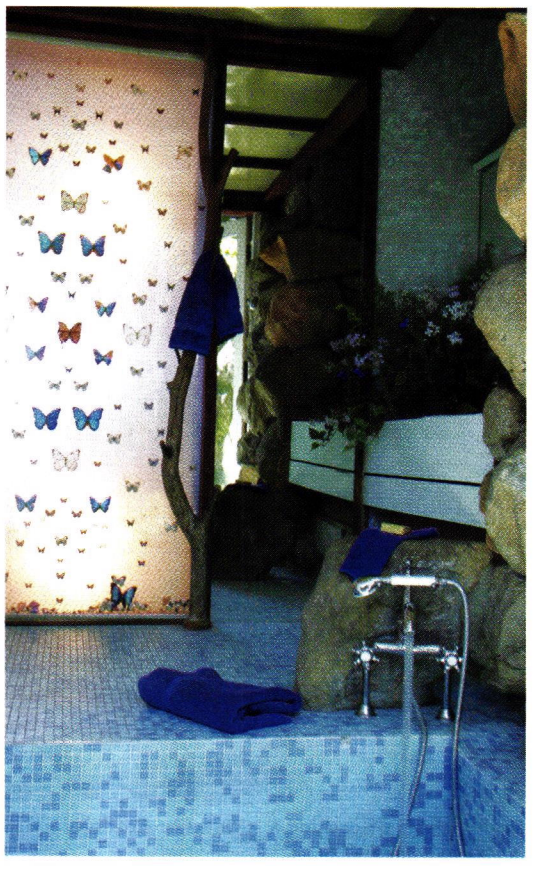
Tiny Houses, Inc., rebuilt the pergola, which had been wire-attached to a nearby hemlock; the structure had collapsed when lightning felled the tree. The studio roof has been planted with seven varieties of sedum with white or yellow flowers. Wright's original woodbine, explains board co-president Margaret Doyle, "had eaten right through the roofs," and Tiny Houses removed a 25-year-old asphalt replacement. In the studio's generously windowed rooms, white Formica cabinets contrast with textured ceiling and wall treatments of white-pine needles, burlap swags or copper foil. A linen shantung window shade bears delicate oil sketches of Wright's Japoniste motifs: fern fiddleheads and a leafless dogwood branch laden with berries.

The studio and pergola restoration cost $85,000 (paid for mainly by the Philadelphia, PA-based Richard C. von Hess Foundation). The Institute of Museum and Library Services of Washington, DC, has given a $130,000 grant to fund replacement of broken-seal, clouded-over thermopane windows in the dining and living rooms, and single-pane clerestories and doors are being upgraded with thermopanes. The federal Save America's Treasures program has supplied another $250,000 in matching funds to secure the house envelope.

"We're putting on a new sedum roof, digging new drainage systems and repairing anything that's severely water damaged," Doyle explains. "Sheets of water pour down the mountainside at us every time there's a strong rain. Water comes under the front door and down the granite stairs in a waterfall and then pools in the kitchen – guppies could live in it. The rocks inside are efflorescing and beams are rotting. But I'm an eternal optimist. Every time I pull in the driveway, I see progress and potential solutions to the next problems in line."

The house is staying open throughout the restoration. Thousands of visitors each year hike along Wright's artfully formed cliffs to admire the house's fragile, imaginative décor. The staff's to-do list keeps growing; plans call for eventually moving the foundation's offices out of a bedroom wing and restoring woolly-adelgid-attacked hemlock groves. The donor list keeps growing, too. "Once people see this place, they fall in love with it," Doyle says. "Wright himself thought it was by far his best design."

Above: The studio interior has been restored to its ca.-1961 appearance. Austere furniture contrasts with textured wall, ceiling and door treatments such as burlap, birch bark, pine needles and matchstick blinds. *Photo: Tara Wing*



Right: Conservators have struggled to stabilize Wright's inventive, fragile décor in the main house, including translucent plastic sliding doors embedded with butterflies and native flora. *Photo: Tara Wing*

PROJECT: COSY COTTAGE AT OLANA, HUDSON, NY

ARCHITECT: JAN HIRD POKORNY ASSOCIATES, INC., NEW YORK, NY

The iconic and widely published image of painter Frederic Church's estate Olana, in Hudson, NY, is its turreted and polychrome 1870s mansion with 360-degree views into the Berkshires and Catskills. Church (1826-1900) continually altered and expanded the house as well as its gardens and parkland, and sketched and painted obsessively there. Each year, 100,000 people visit Olana (which he named after an ancient Persian fortress), for a vivid sense of how Church shaped and documented the American landscape. But just half a mile downhill stands a little-known, evocative and well-kept glimpse of the painter's design patronage and lifestyle: Cosy Cottage, where he and his wife started raising a family in the 1860s and planning the hilltop mansion.

Before the painter Frederic Church built his turreted Persian-flavored mansion at Olana, his family occupied Cosy Cottage at a nearby farm complex. Lovingly restored, it now houses offices for the Olana Partnership, a Hudson, NY-based nonprofit that supplements the state's administration of the National Historic Landmark. *Photo: courtesy of the Olana Partnership*

Richard Morris Hunt had developed some preliminary schemes for the main house around 1868 (Calvert Vaux later took over the plum commission). Hunt may also have designed Cosy Cottage, one of a dozen buildings in a farm complex. Whenever Church was not roaming the world painting best-selling landscapes, he played gentleman farmer at Olana, growing lima beans and corn and planting fruit trees by the thousands. The cottage, with its jerkin-head roofs, bracketed window hoods and flush siding, resembles other farmsteads that Hunt designed for plutocrats.

The Churches' heirs maintained the building fairly well into the 1930s, but by the time the state of New York took over the property in 1966, Cosy Cottage had been stripped of ornament and bays and was clad in cement asbestos. Now the Churches' starter home contains the offices of the Olana Partnership, a 12-person, million-dollar-budget nonprofit in Hudson, NY, that supplements the state's staff for the 250-acre property.

Cosy Cottage has regained all its 1860s charm, thanks to a $500,000 restoration, funded largely by Olana Partnership board and council members. Based on plans by Jan Hird Pokorny Associates, Inc., the partnership rebuilt a lost wing on existing foundations, reinforced by steel beams. Artisans have also replicated the likes of cedar shingle and tin roofing, mahogany chamfered porch posts and a putty-and-barn-red color scheme.

The partnership previously maintained cramped offices in the mansion's second floor; meetings were held in the servants' dining room. At Cosy Cottage, the staff now enjoys spacious, Shaker-simple rooms with views across Church's orchards and favorite mountainscapes. In 1968, the state caretakers had misguidedly gutted the cottage down to the mortised-and-tenon frame. So there is no delicate vintage wallpaper or ornate wainscoting for the office workers to avoid now. "We don't know what the original interiors looked like," explains Kimberly J. Lamay, the Olana Partnership's director of administration. "If we did, we'd have wanted to re-create them. Since we don't know, that made the building flexible and became an opportunity for us."

Surviving traces of interior features were left exposed. Ghosts of partitions and closets stripe the tongue-and-groove floors. Clear acrylic sheets have been laid over brick hearths. Some adzed beams (which Church probably salvaged from a crumbling Dutch farmhouse at the site) are visible, as is a puzzling patch of brick nogging between framing timbers. "We think the nogging was put in as insulation, but no one's sure," Lamay says.

The cottage's office conversion has freed up the main house's second floor for future installations of period furnishings. The mansion will be closed until summer 2007, while undergoing a $2.2-million upgrade of fire-suppression and climate-control systems. The Olana Partnership has also raised funds to adapt and expand outbuildings near the cottage into a year-round education center. Future public programs, Lamay explains, could be as diverse as studies of the local coyotes to ice-skating lessons on a pond that Church dredged. "As we restore more buildings here and keep growing," Lamay says, "we're asking everyone in the community: 'How can we use these spaces to help you?'"

Craftspeople re-created a lost jerkin-head-roofed wing of the tongue-and-groove-sided cottage. *Photo: courtesy of the Olana Partnership*

Because the state caretakers had gutted the cottage in 1968, the interior has proven versatile for Olana Partnership staff. A new wing with diamond-pane or six-over-six sash accommodates a conference room and offers views of Church's farm complex and orchards. *Photo: courtesy of the Olana Partnership*

PROJECT: FLORENCE GRISWOLD MUSEUM, OLD LYME, CT

ARCHITECT: INTERDESIGN LTD., OLD LYME, CT

CONSTRUCTION MANAGER: KRONENBERGER & SONS, INC., MIDDLETOWN, CT

From the 1890s to the 1930s, Florence Griswold ran a boarding house catering to artists at her family's 1817 Georgian home in Old Lyme, CT. Thanks to a $2.5-million restoration, the exterior and interior look as they did when American impressionists congregated there. The front steps have regained their original pyramidal form, and the stuccoed foundation has been re-scored to simulate brownstone. *Photo: Joe Standart*

Florence Griswold (1850-1937) was not a sensible businesswoman. As proprietor of a boardinghouse in Old Lyme, CT, from the 1890s to the 1930s, she catered to impoverished and established artists. For seven dollars a week, they received room and board, including fruit pies baked with fresh pickings from Griswold's orchards. She could accommodate 17 painters at a time in her family's 1817 Georgian house on a picturesque marshy riverbank. Her customers painted at portable easels outside by day and partied hard after dusk. Childe Hassam, perhaps the most famous of the 200 Tonalists and Impressionists who frequented Griswold's, called her establishment "just the place for high thinking and low living" as well as "a little excursion into Bohemia."

Griswold let the artists decide which new boarders she should help welcome into the Lyme Art Colony. By the 1930s, she was bankrupt and the boarding house was forced into foreclosure. At least the artists had continually thanked her by upgrading the house. They painted her walls and doors with seascapes, cityscapes, farm scenes, still lifes and portraits, and in 1910 they recarpeted, re-wallpapered and re-upholstered the shabbier public rooms.

The boardinghouse, which became a museum in 1947, now looks much as it did when the painters finished their gift of refurbishment. During a $2.5-million restoration (funded mainly by government and foundation grants), artisans have restored the façade down to the porch latticework and woven new mechanicals invisibly into rooms full of Griswold family furniture.

"The house hadn't suffered deferred maintenance or major structural problems," says Frederick Biebesheimer of Interdesign Ltd., the Old Lyme-based restoration architect, "but problems were emerging that would have been serious 10 years down the road."

Interdesign and Middletown, CT-based contractor Kronenberger & Sons, Inc., rebuilt the front steps in the original pyramidal configuration and re-stuccoed the foundation, which the Griswolds had scored to simulate brownstone. Beneath the 11-acre property's restored gardens (planted with phlox, peonies and hollyhocks), 16 geothermal wells power the house's first comprehensive climate-control system. A new fireproof mechanicals shed, gabled and clad in flush siding, occupies the footprint of a long-vanished carriage barn.

The HVAC system protects a priceless art and artifact collection, including hundreds of art colonists' paintings and sketches along with Griswold-monogrammed china and linens. In the ground-floor bedrooms, parlor, dining room and central hall, ca.-1910 wallcoverings, upholstery fabric and rugs have been replicated. The settings, complete with paintbrushes and smocks, duplicate the artists' own affectionate portraits of the interiors. Researchers also based choices on Lyme Colony letters, snapshots, diaries and clippings. With all the wealth of archival data, says marketing director Tammi Flynn, "this museum's long been traveling under some lucky stars."

Using vintage photos and newspaper accounts, the staff was even able to reinstall a tiny long-lost crest that artists had applied to the dining room's brick fireplace surround. Modern-day Lyme artist Angie Falstrom repainted the coat of arms, which is full of inside jokes: a hammer symbolizes the colonists' harsh judgments of each other's work, two cow heads refer to a member who liked bovine farmscapes. A Latin motto in a bottom ribbon has been loosely translated as, "Do as you damn please." No motif refers to the boardinghouse's deferent patroness, but then she liked staying out of the limelight. Griswold was a born hostess blessed with, as one customer wrote in his memoirs, "a remarkable gift of making her guests feel it was their home and she was visiting them." – *Eve M. Kahn*

Above: Unobtrusive small-aperture lights have been embedded in the dining-room ceiling to highlight landscapes, still lifes and portraits that Griswold's guests painted between the wainscoting and plate rail. *Photo: Joe Standart*

Left: For the restored central hall, J.R. Burrows & Co. of Rockland, MA, supplied a quatrefoil-pattern runner based on a church carpet in Litchfield, CT. Griswold used this space as an impromptu art gallery and antiques store, while the adjacent back porch served al fresco diners – the artists frequenting the spot called themselves the Hot Air Club. *Photo: Joe Standart*

History Retold

A renovation project reveals the 18th-century façade of a Virginia residence.

PROJECT: RESIDENCE, FAIRFAX COUNTY, VA

ARCHITECT: BARNES VANZE ARCHITECTS, WASHINGTON, DC; STEPHEN J. VANZE, AIA, PARTNER IN CHARGE; STEPHEN SCHOTTLER, AIA, PROJECT ARCHITECT

LEAD CARPENTER: PAUL NOVAK, BALTIMORE, MD

In 1737, before the creation of Fairfax County, VA, frontier planter Thomas Simmons constructed a log house near the Great Falls of the Potomac River. The 300-sq.ft. gable-roofed, single-room, one-story dwelling was crafted with hand tools using trees felled on site, and chinked with a mix of clay, lime and horsehair, over a foundation of local stone. At some point in the mid-18th century, a 230-sq.ft. shed-roofed log pen and timber-framed kitchen were added, but it wasn't until its acquisition by Captain John Jackson, Jr., in 1796 that the house was refined and significantly expanded. Jackson, a justice of the peace, raised the roofs on each element and constructed a two-story, 1,000-sq.ft. Greek Revival addition in the mid-19th century. "Four Stairs" remained in the Jackson family for five generations, and during this time, it came to demonstrate the evolution of regional vernacular architecture, from early settlement log construction through timber-framing and transitional frame construction. All could be clearly read side by side on the telescoping exterior.

After ownership passed from the Jackson family, ca. 1928, subsequent owners tried unsuccessfully to unify the various elments with renovations in the Colonial Revival style. By 2002, a new owner found the fabric of Four Stairs in disrepair and enlisted the Washington, DC-based firm Barnes Vanze Architects to revitalize it. Partner Stephen Vanze worked closely with the client to establish broader goals for the house, beyond improving its run-down exterior. "When we first came to the project, the owner was having the original log cabin re-chinked and the exterior walls rebuilt," says Vanze. "The house looked similar to the finished result, but it was in really terrible shape. The owner was trying to fix the deteriorating condition of the building, but didn't yet know how he wanted to live in the house, or how to insert the modern elements he needed."

The client was planning the house for a family, and wanted to create livable family spaces and remove the jumble of earlier renovations. Twentieth-century renovations had not been detailed sympathetically, nor were they structurally sound. Of these, a kitchen addition on the north side was the most fragile, and was immediately removed. In its place, a glazed porch-like post-and-beam structure provided space for a new kitchen and a sitting room, divided by the original chimney. Removing the kitchen addition revealed the original exterior. "We conceived of this as a post-and-beam porch across the side of the house that was later enclosed," says Vanze. "It creates a natural transition from new to old and the nice thing is, it becomes a transparent grid when illuminated at night and exposes to the outside the original log cabin wall."

The diaphragm roof upon the post-and-beam structure encountered a lot of resistance in Fairfax County, a heavily regulated jurisdiction where strict energy codes prevent glass additions and standard stick framing is

The north-side addition to this historic Virginia house was detailed similarly to the existing house, and has large windows to allow light to filter into the existing structure.
All photos: Anice Hoachlander, Hoachlander Davis Photography, LLC

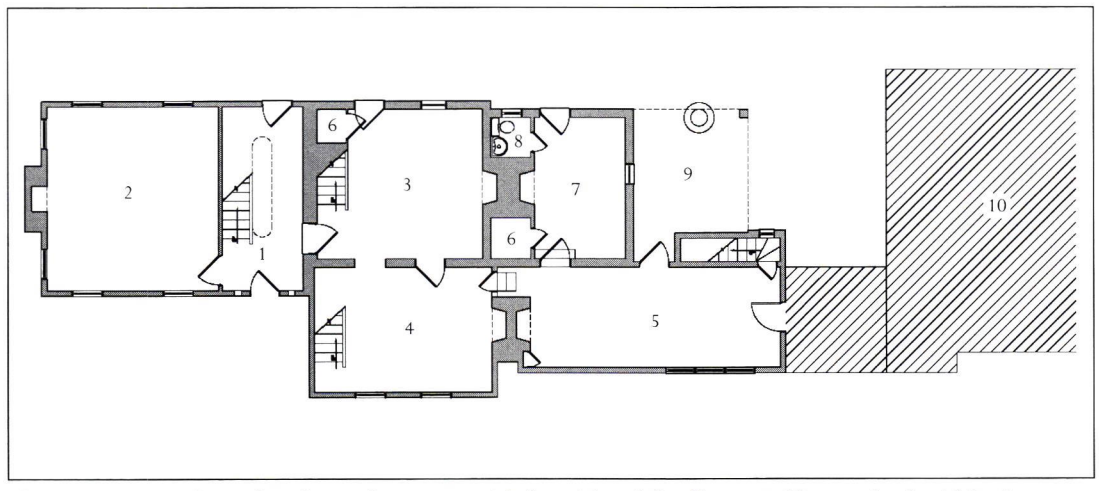
Restoration work was done on the windows, shutters, roofs and log chinking to reveal the various elements of Four Stairs.

the norm. "They had never seen anything like this before," says Vanze. "It took months and months to convince them that this was an acceptable structural thing to do. We sent them catalogues of the entire manufacturer's material and our structural engineer doggedly kept showing them calculations as to why this was an acceptable solution. It took a long time to prove that the whole envelope of the existing old house and the new addition met these standards." To preserve the appearance of the original exterior, the addition was tied into the original structure with pegged timber trusses and mortised beams, spaced 8 ft. apart. "We were trying to touch the original façade of the building as lightly as possible," says Vanze. "When you add on to an existing structure, you can take one of several approaches. One, you can try to integrate it completely, so it looks as if it's part of the original structure. The second way is to do something completely different, so it is clearly an addition, and the third way is to do something sympathetic but light-handed. This is the approach we took here, where it was clearly an addition but one that was sympathetic, stylistically, while trying to affect the existing building as little as possible."

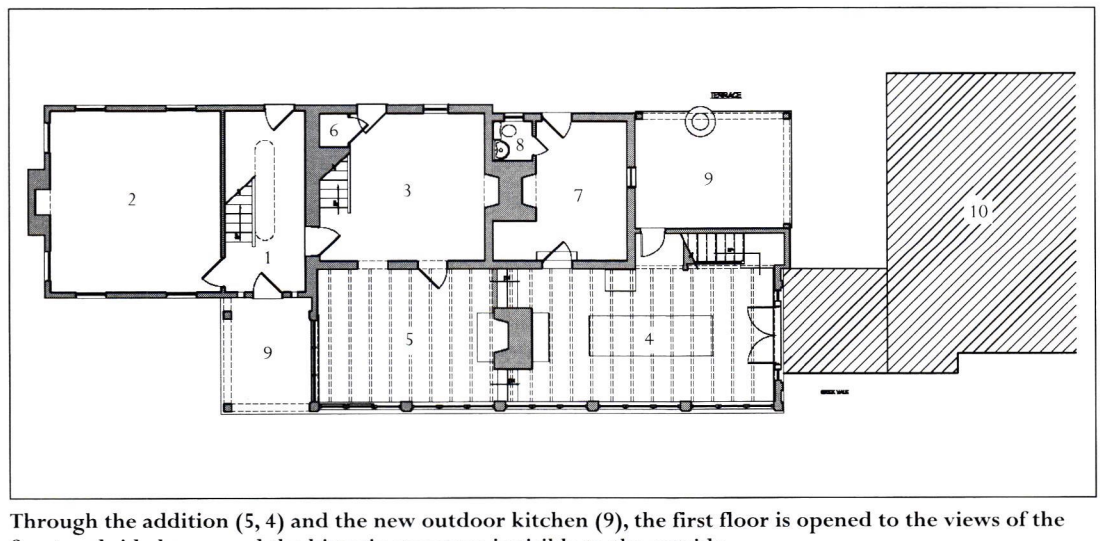
While the craftsmanship of the original structure inspired its use of wide-plank wood floors and natural stone, the addition remains deliberately distinct from the house. It is a transitional space between the garden and the indoors, and integrates them further with access to an outdoor covered kitchen and dining area – formerly the old covered porch. An original well was restored and covered with a glass lid, and a new brick patio was constructed for summer parties. "I think the outdoor kitchen area is the most interesting space," says Vanze. "The old well is not functioning any more and it was never a kitchen, but the owner realized that this could be a wonderful space. We just helped him make the most of it and now the family spends an enormous amount of time here."

The focal point of the enclosed addition is the original chimney. It separates the kitchen and raised sitting room, and visually anchors the new structure to the features of the old. In order to center the kitchen range, the freestanding fireplace was blocked up on the kitchen side, but it still functions on the sitting-room side. "When we came to the project, the fireplace was part of that existing addition," says Vanze. "We left the fireplace as it was, and built more or less on the same footprint. Originally, the fireplace was more integral to a wall, but we made it freestanding. It is now the memory of what was there, extended."

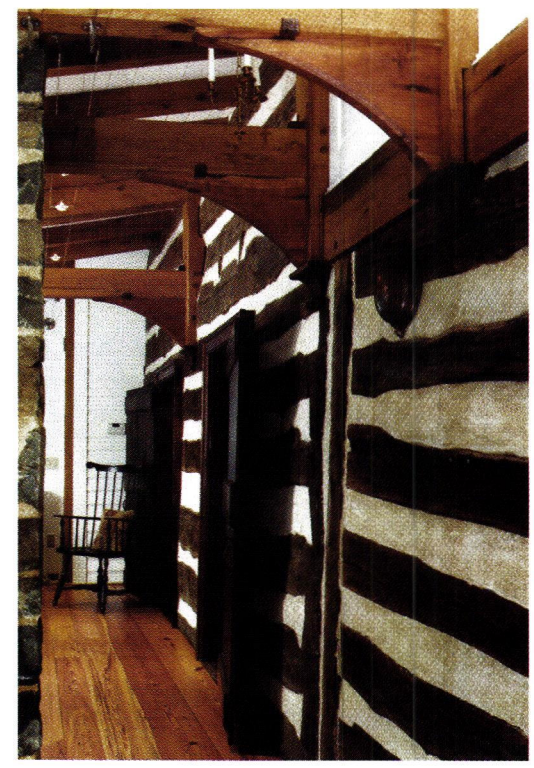
A small breezeway connects the kitchen to an existing building that the owner plans to develop into a complete second home. For now, the building serves as an office and a bedroom, as well as the true front entry to the house. "The evolution of this property is still continuing," says Vanze. "It is very much a work-in-progress, but there is great scope for further expansion." The extra bedroom was welcomed, as replacing the original addition reduced the number of second-level bedrooms from four to three (the second-floor sitting room is used as a bedroom.) "It wasn't a difficult sacrifice as it wasn't very nice and it didn't have much headroom. It was clearly detracting from the original part of the house and was not a nice volumetric addition to the original style of the house. The client hated it and was happy to get rid of it."



The existing first-floor plan shows the separate kitchen (4) and family room (5) contained within the previous addition.



Through the addition (5, 4) and the new outdoor kitchen (9), the first floor is opened to the views of the front and side lawns, and the historic structure is visible to the outside.



Above: The pegged timber trusses of the addition tie into the existing structure at regular intervals and extend the craftsmanship of the original house into the addition.

Left: The kitchen encompasses most of the first-floor addition, centered around a large island and anchored on one end by an original chimney.

The removal of the original addition left the second floor with just two bathrooms, located in the master suite and the hallway. The master bathroom was in poor condition, but to use the one in the hallway, one had to go to the first floor and take the stairs or walk through other rooms. To improve the circulation, the bathroom in the master bedroom was refurbished to create a livable master suite. And to better serve the other bedrooms, a bathroom was inserted next to the middle bedroom, and the existing bathroom was re-worked and opened to the bedroom to the right. It was a tight squeeze. "It is a very narrow little house," says Vanze. "Inserting new bathrooms was really the only thing we could do to make sense of the plan, so that now there isn't a reason to cross from one side to other." The tight second-level floor plan is made more apparent by the maximum ceiling height of 7½ ft. "These are 19th-century rooms when everyone didn't have a king-sized bed. Adapting them for modern use was a major challenge," says Vanze.

Downstairs on the main living level, the parlor, dining and sitting rooms were restored to their original condition. "There was nothing wrong with them except that the chinking was out and had to be redone," says Vanze. "Returning them to their original condition made them perfect." The Greek Revival staircase leading from the parlor was fully restored with authentic railings and structural braces, providing a dramatic upwards perspective. Each room was furnished with period pieces and, in the middle dining room, custom-made furniture using trees felled on site. "The owner wanted the house to be authentic, and he really did things the right way," Vanze adds.

Besides re-chinking, the original center log section needed little structural revision, and had stood the test of time admirably. "I think that original log cabins are pretty sturdy structures," says Vanze. "It needed to be re-chinked but it was built well. Old weathered wood lasts a long time. It doesn't rot as quickly as new wood." Following the cabin's expansion from one to two stories in the 18th century, a portion of the logs had been covered up with some siding. This was removed to reveal the logs underneath and restore Four Stairs' appearance as three distinct elements. While the firm avoided a uniform appearance for these elements, restoration work on the windows, shutters and roofs brought a sense of cohesion. "We raised the roof of everything to the left of the original log cabin and reset the windows to unify the whole thing a little bit, and to get a little more head height on that second floor. Previously, everything was two feet lower than the log cabin roof and there was really very little room," says Vanze.

The end result was driven very much by the owner, who was so passionate about the rehabilitation of Four Stairs that he assumed the role of general contractor. "Situations like that can sometimes lead to problems, but in this case, putting the house back together was very much a labor of love and the owner had some wonderful ideas and a real commitment to the house," says Vanze. "For example, before we did anything, there were four stairs in the house, hence the name. In taking off the old addition, we took out a stair, but he made sure to count that there were still four stairs by the time we'd finished. His love for old houses drove us to make sure the house didn't lose its charm, or its story." – *Lynne Lavelle*

The original covered porch has been converted into an outdoor kitchen and dining area, with a restored original well and new brick patio.

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WRITE IN NO. 1461

Safe Harbor

Commercial buildings in New York City's financial district are converted to residences.

PROJECT: HISTORIC FRONT STREET APARTMENT/RETAIL BLOCK, NEW YORK, NY

CLIENT: YARROW LLC, NEW YORK, NY

ARCHITECTS: COOK+FOX ARCHITECTS, NEW YORK, NY

ENGINEERS: ROBERT SILMAN ASSOCIATES PC, NEW YORK, NY; LASZLO BODAK ENGINEER, PC, NEW YORK, NY

PRESERVATION CONSULTANTS: MARY B. DIERICKX, NEW YORK, NY; HIGGINS & QUASEBARTH, NEW YORK, NY

Every building type and architectural style ever known in New York is now being turned into apartments. Hospitals, hotels, churches, clubs, warehouses, offices, factories, whether Moorish or Moderne – not since the urban pioneers' loft and nightclub conversion craze of the 1970s and '80s has so much resourceful architectural thinking gone into so many quirky reuses.

The Wall Street area has proven especially fertile ground for the adaptations. *The New York Times* has dubbed it "the fastest growing residential neighborhood in New York City." Its population has nearly quadrupled since 1999 and now numbers 36,000. Residents are drawn to the relatively low housing prices, easy transit connections and weekend quiet; developers, meanwhile, are feasting on government incentives – loans and tax breaks – meant to foster post-9/11 recovery.

So far, the most widely lauded makeover in the Financial District is called Historic Front Street. If you'd dared to stroll this cobblestone block near the South Street Seaport Museum as recently as 2003, you'd have scuttled past boarded-up brick façades. Now you'll find apartment dwellers pushing baby strollers, dropping off dry cleaning, walking dogs or lingering at sidewalk cafes, and you could easily imagine yourself just off a canal in Amsterdam or Venice. New York City-based Cook+Fox Architects has re-imagined 11 old buildings and inserted three new apartment houses, all in homage to maritime history.

The original structures – mostly built between the 1790s and the Civil War – once contained chandleries, counting-houses, gambling halls and boarding houses to serve port traffic. Herman Melville grew up nearby, and *Moby-Dick* opens with Ishmael's description of the neighborhood "under the shady lee of yonder warehouses." By the 1970s, the port was dying, and much of Front Street between Beekman Street and Peck Slip had ended up defaulted in city hands. A block away, the Fulton Fish Market managed to survive until 2005, but its nighttime truck noise and all-day stench kept scaring away developers. The city fielded proposal after proposal for the Front Street stretch, but no one came up with feasible plans or enough cash. In 2003, as the city geared up to move the fish market to the Bronx, Yarrow LLC (a partnership of three Manhattan real estate powerhouses: Sciame Development, the Durst Organization and Zuberry Associates) paid $5 million for much of the Front Street block. Some brick shells were in such perilous shape that the buyers could not enter them before the closing.

Cook+Fox's proposed designs sailed through the city's notoriously thorny approvals process in late 2003. Government officials, in fact, publicly expressed gratitude for the project team's respectful approach. A community-board member told *The Times* that the redevelopment scheme seemed "a labor of love, more than a labor for profit."

The architects have preserved 75,000 sq.ft. and added another 75,000 sq.ft., while creating 95 rental apartments and 14 retail spaces. Sheet-metal dentil cornices were patched or re-created in fiberglass. Cast-iron storefronts and brick façades were gently scrubbed and grout was injected into the masonry; it retains its patina and ghost signs for salmon and halibut, as well as venerable bends and bulges caused by settlement.

Historic Front Street, a complex of 11 restored buildings and three new ones by New York City-based Cook+Fox Architects, is the most startling makeover to date in the Wall Street area's spate of residential conversions. Rooftop terraces offer sweeping city and river views. *Photo: © Seong Kwon for Cook+Fox Architects*

Front Street's former counting houses and warehouses were mostly built between the 1790s and the Civil War to serve the thriving nearby port. By the 1970s, the piers were rotting and the Front Street stretch had been abandoned and taken over by the city. When Cook+Fox began renovations in 2003, some brick shells were on the verge of collapse. *Photo: © Cook + Fox Architects*

Masonry and iron storefronts were cleaned and then stabilized with grout injections, to conserve the patina and ghost signs. The façades bulged and sagged as the foundations settled into 19th-century landfill made of wood cribbing and rocks. *Photo: © Karin Partin for Cook + Fox Architects*

Restored or replaced turnbuckle stars and squares now grip the irregular brickwork. New or replicated lintels and window frames sag at angles approaching 45 degrees. The site is landfill, made of stones packed into wood cribbing. Early-19th-century Manhattanites continually fattened the island here and straightened its coastline. "Geologically, this block is still the East River," explains Richard Cook, firm principal. "The tide continues to rise and fall under this area."

The interwoven new construction subtly honors the area's long-vanished seafarers and fishmongers. On vacant lots where old buildings had fallen, Cook+Fox set tan-brick structures that are substantially shorter than the 120 ft. that zoning would have allowed. On the new façades, beam rivets are exposed and charcoal-colored bricks serve as corner quoins. Cables for glass awnings resemble ship rigging. New penthouses have saw-tooth profiles, evoking vernacular warehouse architecture, and one rounded penthouse wing is clad in zinc like a prow. One top-floor dormer, shaped like a "V," has been nicknamed "the whale tail."

Window louvers and slats, made of ipé, look like the cribbing in the landfill below; the untreated ipé is now weathering to a driftwood-gray. Stone plaques have been carved with Melville quotes, including Ishmael's portrayal of restless, pining locals: "thousands upon thousands of mortal men fixed in ocean reveries."

During construction, scores of maritime and industrial artifacts were uncovered, which the architects have incorporated into the décor. Iron fragments of elevator hoists have been posted like abstract sculptures around bluestone-paved courtyards. Interior brick walls were left exposed after a thorough ground-cornhusk cleaning, as were vintage joists, iron columns with leafy capitals and iron storage vaults with egg-and-dart trim.

No two apartments are alike. The tenants also enjoy access to a variety of rooftop gardens with Brooklyn Bridge views. Noise from roof-top compressors doesn't spoil the sunbathers' peace, because the mechanicals rely instead on 10 geothermal wells sunk 1,500 ft. through Manhattan schist.

On new structures inserted between restored buildings, cables for glass awnings resemble ship rigging. Ipé window louvers and slats refer to the wood cribbing in the 19th-century landfill. *Photo: © Karin Partin for Cook + Fox Architects*

Within months of the project's summer 2005 unveiling, the apartments were fully occupied. They range from studios to two bedrooms, at rates of $2,300 to $8,500 per month (there are also five $1,600-per-month units, reserved for moderate-income tenants). The retail spaces are mainly attracting restaurateurs; the cuisine so far spans from sushi to extra-thin egg pasta, New Zealand barbecue and a high-octane potion called "stir-brew coffee."

Preservation groups – The Municipal Art Society of New York, American Institute of Architects, New York Landmarks Conservancy, Congress for the New Urbanism and Preservation League of New York State – have showered the project with awards. "And a lot of architects have moved in here, which we take as an especially great compliment," says Cook+Fox architect Kristen Johnson. "People love the quirkiness and the character of the spaces. They don't even mind that the floors aren't quite level. One tenant told us that he has dining chairs on wheels, and they keep slowly rolling away from the table." – *Eve M. Kahn*

Above: No two apartments are alike, thanks to centuries-old exposed beams, iron columns and brickwork, cleaned with a gentle application of ground cornhusks. *Photo: © Seong Kwon for Cook + Fox Architects*

Left: Elevator-hoist artifacts were salvaged and posted like abstract sculptures in a bluestone-paved courtyard. *Photo: © Karin Partin for Cook + Fox Architects*

The Temple in the Field

A Landmark Massachusetts restaurant returns to residential use – in a new location.

PROJECT: PILLAR HOUSE, LINCOLN, MA

ARCHITECTS: LARRY SORLI, CARLISLE, MA; BEN NICKERSON, WOODSTOCK, VT

CONTRACTORS: JULIE KANN, MAYNARD, MA; STUART WORTHING, CAMBRIDGE, MA; DAVID OTTINGER ANTIQUE BUILDINGS & MATERIALS, BOSTON, MA

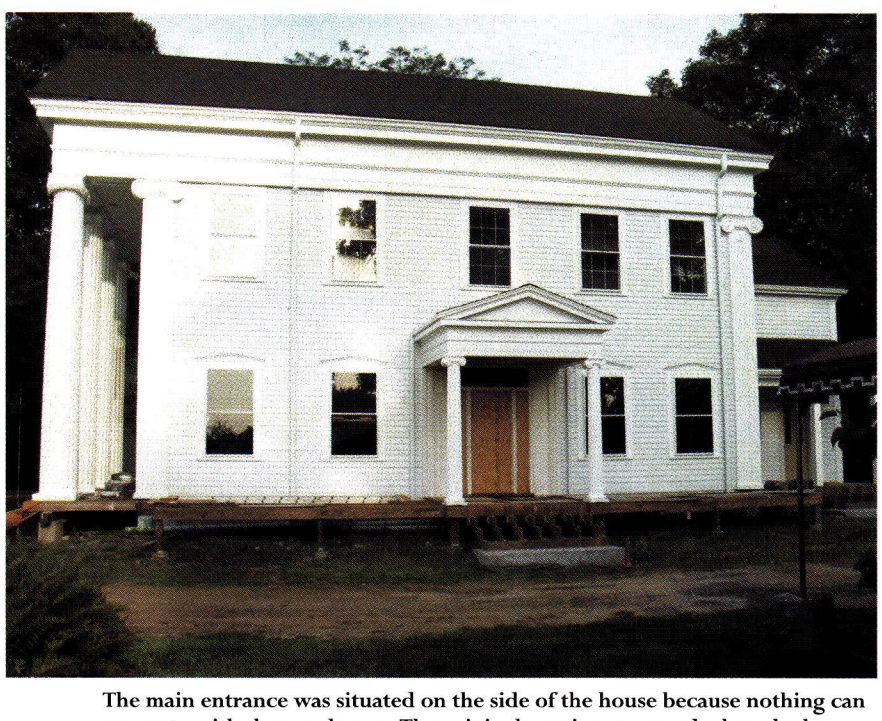
June 29, 2001, was a sad day for Newton Lower Falls, MA. After operating for nearly half a century, the popular restaurant known as the Pillar House closed its doors for good. The 1846 Greek Revival house, placed on the National Register of Historic Places in 1986, was noteworthy for the four massive, 26-ft.-tall columns that graced its front and inspired the restaurant's name. Once that business ended, however, the house's site at the noisy junction of routes 128 and 16 became a liability in returning it to a residence. The state quickly seized the property by eminent domain and put the house up for sale at the token price of $1 – with the stipulation that its buyer relocate and reassemble it. As an added incentive, the state also offered to contribute $75,000 toward the demolition of the non-historical sections of the building, which had been added in its conversion to a restaurant.

"There was an article in the real estate section of *The Boston Globe*," recalls Chris Brown, "and the title of it was something like, 'House Needs a Home.' I brought the article home and my wife and I decided that it was a good project for us, because we had a very small house, but it was on a very large site – about 8½ acres. We decided the house was suitable for our property." An associate professor at Harvard Medical School, Chris and his wife Margaret Coffin Brown, a specialist in historic landscape architecture at the Olmsted Center for Landscape Preservation in Brookline, MA, are ardent preservationists who were ready to meet the massive challenges of relocating, reassembling and restoring the Pillar House – and having it attached to their current home, as zoning laws restrict their site to only one house.

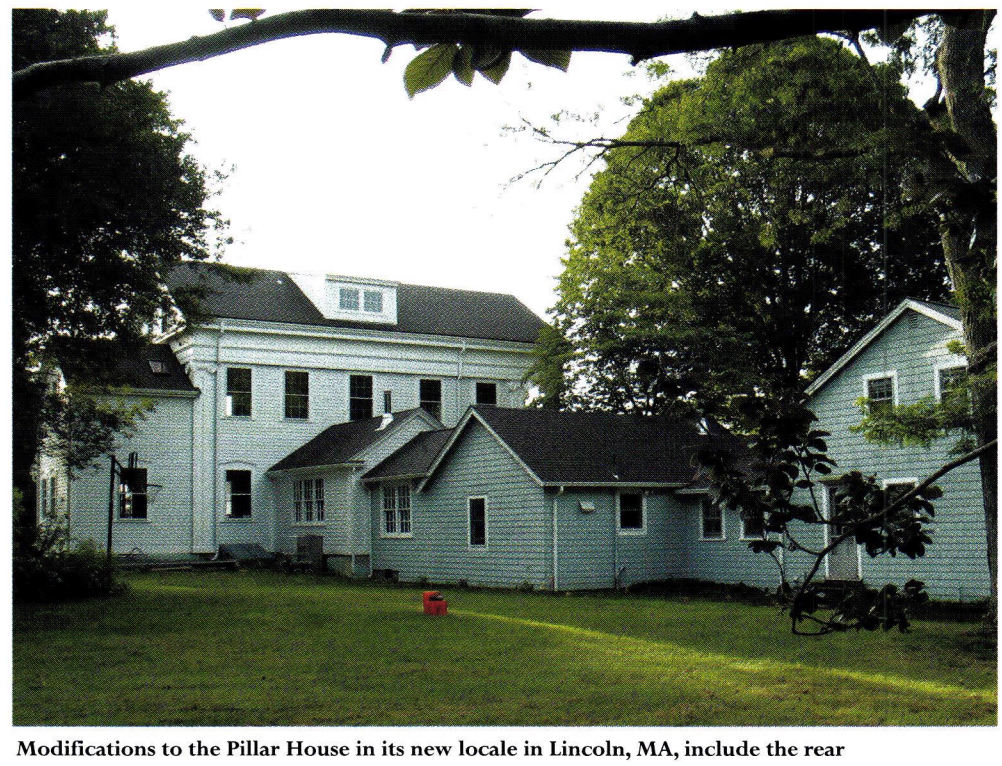
The Browns' bid was accepted by the state in 2003, and in 2004 they hired David Ottinger of David Ottinger Antique Buildings & Materials, of Boston, MA, to disassemble and move the Pillar House to their property in Lincoln, MA, some 12 miles from Newton Lower Falls. To obtain help in dismantling the house, Ottinger turned to students of the North Bennet Street School in Boston. This venerable institution trains its graduates for careers in traditional trades that use hand skills, and emphasizes a balance between developments in technology and the preservation and advancement of craft traditions. Thus, the North Bennet Street School was an ideal resource when it came time to finding someone well versed in preservation carpentry to work on the Pillar House in its new location.

"There was a posting on the North Bennet Street School website, looking for a graduate student to work on window restoration for the Pillar House, so I responded to it," explains Julie Kann, who had completed the school's course in preservation carpentry. "And one thing led to another. It's gone way beyond windows by now; I haven't even started on the windows yet! The first thing I did was to fix some rotted spots on the columns.

When this Greek Revival-style house, built in Lincoln, MA, in 1846, was converted into a restaurant in the early 1950s, it was dubbed the Pillar House after the quartet of impressive columns that grace its front. The columns measure 26 ft. tall and 30 in. in dia. (The leftmost column has received its final coat of primer and is at last ready for repainting.) *All photos: Julie Kann*



The main entrance was situated on the side of the house because nothing can compete with those columns. The original portico, removed when the house became a restaurant, was rebuilt after studying historic photographs of the house. Homeowners Chris and Margaret Brown purchased the two small Ionic columns at a salvage yard. Their bases were turned by an artisan from Boston's North Bennet Street School. Note the pilasters at the corners of the house, which reiterate the visual motif of the defining columns.



Modifications to the Pillar House in its new locale in Lincoln, MA, include the rear addition (left) and the side wing that connects the house to the Browns' original dwelling. Both additions were designed by Woodstock, VT-based architect Ben Nickerson; the project as a whole has been overseen by Carlisle, MA-based architect Larry Sorli.

The exterior restoration of the Pillar House is just about complete, and work has now begun on the interior.

From what we gather, the bases were added to the columns at a latter date but we don't know when. Originally, the columns probably went all the way down to the deck. The end grain of the wood was sitting on a surface that was saturated with water from all seasons of weather, so there was a lot of rot – in the front parts more so than in the back sections of the columns, which are closer to the house. The bottoms of the columns needed epoxy consolidation, and when they asked me if I could do that, I said I could. Then, when the capitals to the columns came back from the stripper with all their paint removed, they also needed repair work and I was asked to do it. Most of my expertise is in architectural conservation, along with the carpentry; mostly, I like to preserve and restore the old objects of the house, rather than frame up new walls or what not. So as projects came up I would be approached and asked if I could fix it. That's the thing about my career choice, you're learning something new every day. Whether it's the history of architecture or the new way to approach a repair – it's just always something new. It never gets dull."

"Julie has been fantastic," says Brown. "She's young but she's very accomplished. This is one of her first big jobs out of school, and I think she has benefited from working with some of the more experienced people on the project, such as Stu Worthing, who's been functioning as the general contractor – because I'm not a builder."

"Stu Worthing has been a great resource of information when I have a question or get stuck trying to figure out something," says Kann. "He's been a preservation carpenter for quite a long time, and his expertise is in historic moldings. He never went to the North Bennet Street School but he might as well have, because he knows all the traditional crafts." There are just basically the two carpenters and the Browns, who are making all the decisions and doing a lot of the work themselves too. There are also several architects on the project. Larry Sorli deals mainly in historic buildings, and he does a lot of consultation with the Brown family. "If we have questions about how to approach a task or what the design of something is going to be, Larry is a big help," adds Kann.

"Larry Sorli has been with us from the start," notes Brown. "He's an historical architect, very familiar with Victorian and earlier time periods, and he's been wonderful in terms of telling us what to do. We've added a rear wing and a side wing that's connected to our existing house. Those had to be designed anew, and the designs were made by an architect named Ben Nickerson. When we first got the building, he was functioning as the main architect. He did the drawings so that we could get a building permit and he designed the wing. But he's out of Vermont, and didn't want to come here every day, so Larry took it over."

The restoration talent has also included other hands from the North Bennet Street School, according to Kann. "There are four pilasters on the corners of the building, and one of the capitals to a pilaster had been removed for an addition when it became a restaurant," she says. "Part of the capital was missing, so we had a fellow from the Cabinet and Furniture Making program carve a new piece for it. Also, the front portico was removed when the house was a restaurant, and we had to rebuild what had been there, based on historic photographs; some smaller Ionic columns had to be put there, and we had him turn a couple of the bases for those columns."

"A lot of the original parts were thrown out when the building was transformed into a restaurant in 1951," laments Brown, "so we've had to go around and look for new old parts. We purchased two wood columns for the entry portico at a salvage yard. The house's original specifications called for window glass that was made by the Redford Glass Company, which was in business in Redford, NY, between 1831 and 1851. That company made windowpanes of crown glass, which has a just-noticeable arc stretching from left to right. We did purchase some original window glass for use in the sidelites and transom of the new redone portico, but it was a little bit too small to go in the main windows, which are pretty big on the Greek Revival building. So we're still looking, but I think we're going to come up empty handed. We are probably going to use old glass, but probably not be able to find glass made by that company."

The Browns' work on the house has also resulted in an unexpected surprise in its exterior paint colors, according to Chris. "We've looked through our microscope and tried to determine as well as we could what the original colors were," he says. "Of course, the outside has usually been white. We counted 13 different layers of paint on the outside, 12 of which were white. One was a dark brown. Some people say that after the Civil War, some houses were painted a dark color in mourning for President Lincoln's assassination. But it's really anybody's guess." Those numerous coats of paint produce only a shudder from Kann, however: "Scraping paint – that's been horrible!"

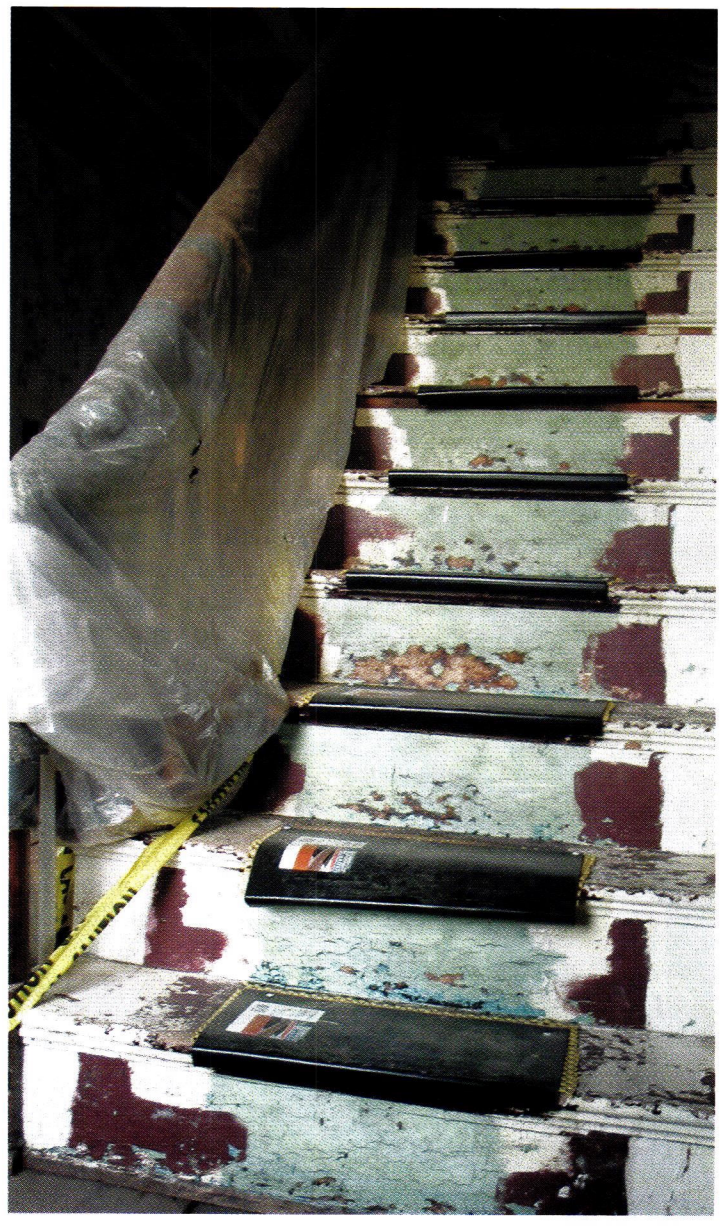
Despite such horrors, work on the Pillar House has become for her almost as much of a labor of love as it is for the Browns: Kann plans to hold her wedding reception at the house this year, even though the work is far from over. "The exterior is basically finished," she points out. "We've been working on the deck right now, building exterior stairs and a deck and a railing system. But the inside is just stud walls and plywood floors. Once the deck is finished, I'll be back onto the inside. Right now we're waiting for the plumbers and electricians to start and at least try to get us some heat for the winter!"

"We'll probably be done about a year from now," Brown comments. "But that might not be right."

"The Browns like to see things moving along, but since they already have a living residence, there's no rush for them to move in," says Kann. "Because they're so hands on, they want to make sure everything goes the way they want it to go, so they don't have to do things twice. They're taking their time with it and making sure it's perfect for them when it's all finished."

Margaret Brown already has a vision of that perfection. "The grounds are ideal for the Greek Revival architecture," she explains. "Typically the columns face the road, and in the case of this house, the columns face the road and the entry is on the side – and we'll be able to accommodate that side entry with a circular driveway. When the house is finished, I plan just to relax and enjoy gardening for a change. It's the temple in the field."

– *Nicole V. Gagné*



Above: This curved wall with a closet doorway, located on the house's second floor, was relocated for the 12-mile move and put back in one piece, with its plaster and wallpaper intact.

Left: The staircase that leads to the third floor of the Pillar House is basically in good shape, although certain worn or cracked treads will have to be replaced. Of course, there is always old paint to be stripped, but otherwise, the staircase is ready to meet another 160 years of use.

Another Hundred Years

An 1889 Shingle-style cottage in Jamestown, RI, is restored and now lives up to its idyllic surroundings.

PROJECT: ANOATOCK, JAMESTOWN, RI

ARCHITECT: RONALD F. DIMAURO ARCHITECTS INC., JAMESTOWN, RI; RONALD F. DIMAURO, AIA

GENERAL CONTRACTOR: KIRBY PERKINS CONSTRUCTION COMPANY, NEWPORT, RI

This Jamestown, RI, house was restored by Ronald F. DiMauro Architects Inc., also of Jamestown, for new owners. Over the years, original detailing was stripped and replaced with out-of-place elements. DiMauro added a front porch and changed the chimney materials. New Alaskan yellow cedar shakes were installed, the modern vinyl windows were replaced with cottage-style wood ones and the trim was restored. *All photos: Aaron Usher III Photography, Pawtucket, RI*

In 1889, a three-story, 5,500-sq.ft. Shingle-style summer cottage was built on a high ledge bluff in Jamestown, RI. One of the over 40 buildings designed by English architect Charles L. Bevins (1844-1925) on Conanicut Island, it was built for the first vice president of the Pennsylvania Railroad, John P. Green. After Green died, the house was sold to a different family, who, during the latter half of the 20th century, performed many unsympathetic renovations. They were recently corrected, however, when Jamestown-based Ronald F. DiMauro Architects Inc. restored the cottage for third owners, a family of four.

Green had called the house "Anoatock," a Native American translation of "windy bluff" and an appropriate description of the site. The 2½-acre property is mostly flat, with a sprinkling of trees, but the house sits on a rocky ledge outcropping overlooking the Narragansett Bay to the north and east. At the east, or rear, of the house, there is a steep hill that, though blocked by other residential properties below, leads to the water.

When DiMauro was approached regarding this project, the site was what the clients clung to. "They thought it was beautiful," says DiMauro. "They loved the siting of the house, the view, the area – everything but the house itself." But when the clients asked if it made sense to build new or to renovate the existing building, DiMauro told them that it would be a shame to take the house down. He told his clients that under the white stucco interior walls and ceilings, the faux-wood-paneling wallpaper in the kitchen and the bedroom carpeting there was likely to be original detailing. DiMauro set out to restore both the exterior and interior in 1999.

The previous owners hadn't given any thought to the full composition of the home. At some point, the hipped roof was squared off and the windows were a jumble. "'Faux-Palladian' windows, bay windows and an elliptical front entry were added to the massing," DiMauro says, "which left no scale to the building any more." He says that one of the greatest challenges of this restoration project was figuring out how to bring the house to a human scale. "The house had an overwhelming feel to it," DiMauro says, "so we decided to emphasize the horizontal." He created a horizontal scale by redesigning the windows, adding a formal front-entry porch at the gable end and changing the chimney material.

DiMauro anchored the house to the hilly island site with a round turret, curved decks and native fieldstone piers (above). When DiMauro first consulted on this project, he found a boxy house that didn't have any connection to the landscape (inset).

The windows were reorganized and redesigned based on enlarged historic photographs obtained from the previous owners. The "faux-Palladian" and bay windows were restored to simple rectangles and a few windows were minimized. The new Cottage-style sash windows, custom designed and built in wood by Eagle Window & Door, Inc., of Dubuque, IA, replicated an authentic division pattern – a row or two of little lites around a large one.

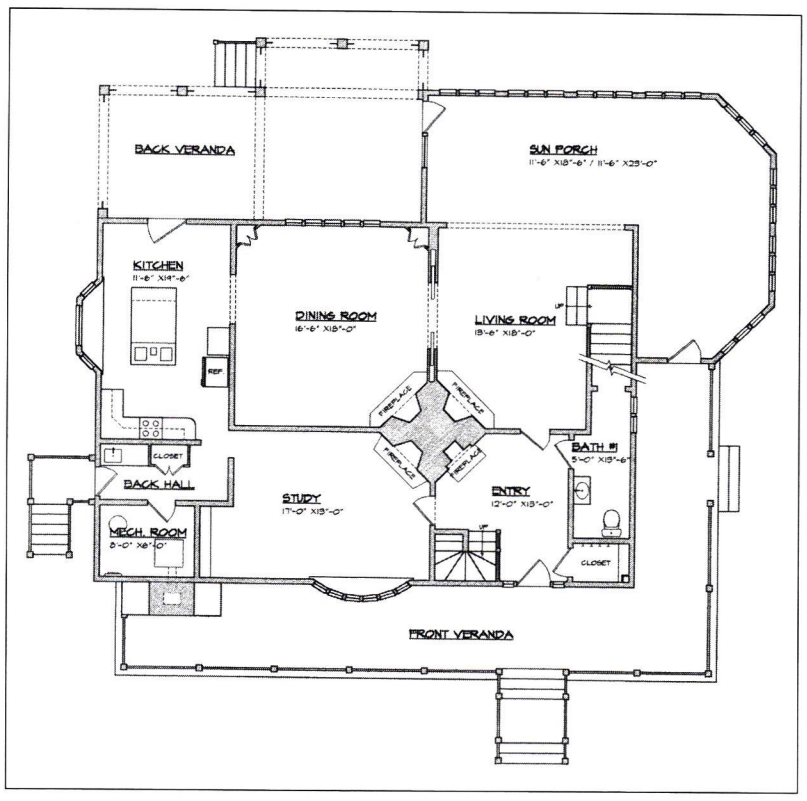
The small lites complement the 4x4-in. latticework of the main porch, a new addition based on photographs. The house originally had a porch at the front entry, but it was removed and replaced with a wood wraparound deck by the second owners. "However, this made the building appear really tall," says DiMauro. He demolished the existing deck and created a new shed-roofed covered verandah at the front door that "complements the original porch in detail and proportion, with overscaled 14-in.-square columns and a thick curved beam above the steps." The new custom-fabricated front door, which replaced a standard door and elliptical transom, is extra wide at 42 in. Restored oversized lanterns were installed at either side of the front door to lend character and scale.

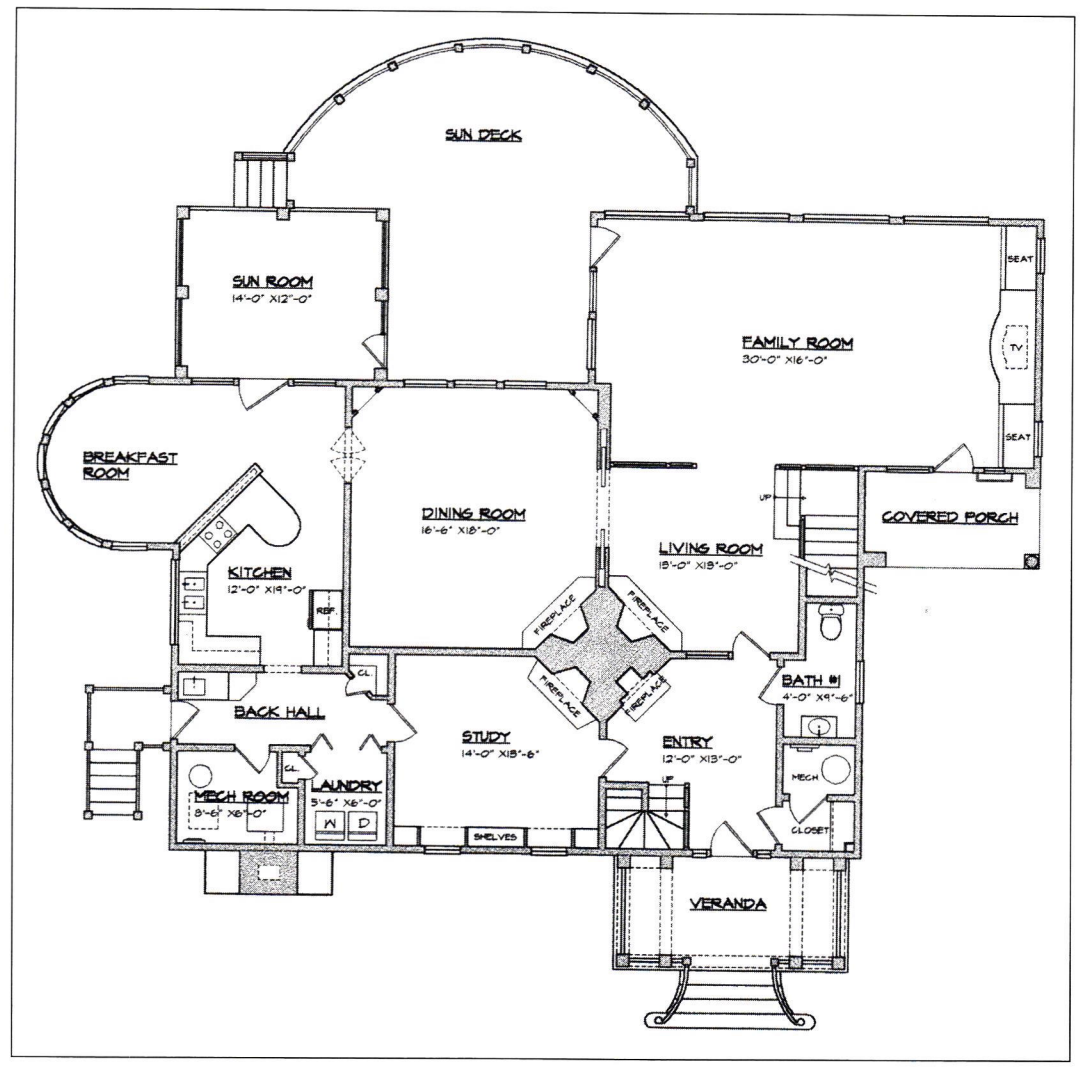
The third piece in transforming the scale of the house involved changing the stone chimney to dry-laid native fieldstone at the first-floor section and to brick at the second-floor section. "This visually separated the house into two halves," says DiMauro, "but, because the foundation is fieldstone, it also grounded the house to make it appear as if the house was growing out of the ground."

Other materials were chosen for their likeness to the originals. Alaskan yellow cedar shingles, though not the original North Atlantic white cedar shingles used on Shingle cottages in the 1880s, were found to be the closest match. "When we couldn't afford the authentic material, we tried to pick materials that most closely resembled the original," says DiMauro.

As for the roof, DiMauro couldn't identify the original material, because it had been replaced with asphalt several times and the historic photographs were taken from too far away. A good number of houses in the area had slate roofs, so he specified an asphalt roof that had the appearance of slate. "GAF Materials Corp. [of Wayne, NJ] supplied a tone that closely matches the color of slate," says DiMauro," and it worked with our clients' budget." He adds that cedar shakes on the roof wouldn't have looked authentic.

DiMauro studied the original gable-end fascia treatment and brought back the crown molding. The dormer, original to the house, was restored as well. The decks at the rear of the house, on the other hand, were removed. "There was no connection to the earth and they were very plain," DiMauro explains. "In their place, we designed curved decks to reflect the prow of a





Above: Before the restoration, the first floor featured very small, dark rooms.

Right: DiMauro was sensitive to the original plan – including the central four-sided fireplace, which he restored – but also modernized the plan, recognizing the contemporary needs of the owners. A bright family room was created in place of the sun room, a sun deck overlooking the Narragansett Bay replaced the deteriorating front deck and the kitchen was expanded to fit a sun-filled breakfast nook.

ship – the clients are sailors – and we pinned the stone piers into the existing ledge stone." Native fieldstone was used on the first-floor rear deck to create the appearance that the deck was growing out of the stone outcropping. To lighten the deck's mass, DiMauro designed latticework between the piers.

The old decks were not the only boxy aspect of the house; in fact, DiMauro describes the entire house as boxy. "Our objective was to soften the lines of the house, to create fingers that extend into the land," he says. He curved all of the appendages – the first- and second-floor sun decks – and then created more – a breakfast room off the kitchen and, above that, a covered veranda, which is part of the master-bedroom suite.

Other than these changes, the floor plans didn't change dramatically. On the first floor, the kitchen was reconfigured and updated and a family room replaced the sun porch at the southeast of the house. The use of curves continues on the interior, but with smaller details, such as a built-in bead-board bench in the stair hall and a television cabinet in the living room.

The second floor was more of a reshuffling than a drastic alteration. It still contains the master-bedroom suite, a guest bedroom and a bathroom. DiMauro made small changes to the guest bedroom, the hall and the stair closet. "In the guest bedroom," he says, "we stripped the '70s wallpaper and painted the walls, refinished the wood flooring that had been lost under several layers of carpet and repaired and repainted the fireplace."

DiMauro then reconfigured the master-bedroom suite. A door now cuts the hallway in half and allows the clients privacy. To one side is the bedroom – in the same location it was originally – and to the other side is the master bath, with a shower stall, a tub and double sinks. The smaller bathroom was moved against the staircase and the utility room was relocated to the first floor. Where the old master bathroom was once located, DiMauro designed a sitting room. It is accessible from the master bedroom, as is the veranda to the north. A covered porch and the attached sun deck provide additional outdoor spaces.

On the third floor, which is accessed by a central staircase, two bedrooms and a bathroom remain in place. "There used to be three bedrooms on this floor," says DiMauro, "but the clients requested storage space, so we converted the bedroom at the front of the house."

Like the exterior of the house, in the interior DiMauro attempted to restore as much of the original detailing as possible. He faced non-working fireplaces, nailed-up pocket doors and old hardware that did not work

Above: Built-ins manufactured by New England Woodworking Inc., of Middletown, RI, were installed in the family room. There is an entrance from the side of the house and windows on all four sides.

Right: The interior of the house was covered with white stucco and all of the details had been stripped. In the stair hall, DiMauro specified bead-board paneling for the side of the stair and a curved bench; both make reference to an informal beach house. He copied the balusters and newel posts in material and profile.

anymore, among other things. When there was little to work with, he replicated features. "Overall, the materials that were replacing the original damaged materials were painstakingly matched to their originals in composition, design, color, texture and other visual qualities," says DiMauro. He tried to use all of the existing hardware – which was restored by Coristine Locksmith of Newport – but three passage sets were replicated from those in other period homes in the neighborhood.

Doors, too, were restored. New England Woodworking Inc., of Middletown, RI, did all of the millwork. "Dutchmen were cut and installed into all of the casework, trim, interior doors and five of the six existing mantels," DiMauro explains. "The newel posts and balusters of the main staircase were reproduced in heart pine to match the detail of the existing ones. They were stained natural, so the detail and wood species had to be exact." New England Woodworking also made a custom-designed built-in bench in the stair hall and built-ins in the family room.

Other restorations throughout the house included the flooring and furniture. The first and second floors of the home feature long-leaf yellow pine and fir flooring, and spruce was installed on the third floor. In places too damaged to restore, recycled wood was used to match grain pattern and faded color. Some furniture original to the home was found in the attic. These pieces, including a dresser and a table, were restored by Rosasco Restorations of Newport.

The original kitchen (right) was an ancillary room, so DiMauro took a little liberty with the planning to create a modern space (above). New bead-board paneled kitchen cabinets, painted white, with traditionally styled hardware; corian limestone colored countertops; stainless-steel appliances; old schoolhouse pendants; and a beaded-board wood ceiling were installed. One item salvaged from the old kitchen was the pine flooring, which was refinished to an "earthen hue."

A covered veranda off of the sitting room in the master-bedroom suite offers the owners a private retreat; there are views of the Narragansett Bay and Newport Harbor beyond.

The project was even extended to include the restoration of a guest cottage also sited on this property. It is of a similar style and design as the house. "For the cottage, we used the same details that we used on the main house so they would complement each other," says DiMauro. The roofing, gables, racks, soffits and crowns share the same profiles, but were made in a smaller scale. The restoration of the guest cottage and other site buildings was completed in 2002.

After about three years of research, design and construction, the restoration of Anaotock was completed. "Our clients wanted to restore this home to its former glory," says DiMauro. "Now they can enjoy it for many summers to come. We feel that Anoatock will live on for another 100 years." – *Hadiya Strasberg*

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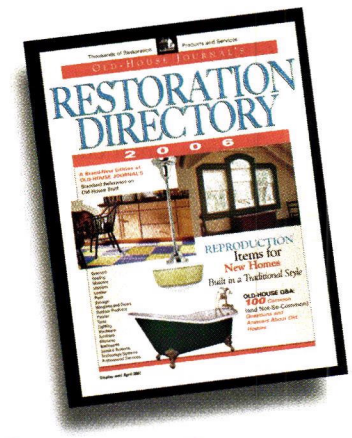

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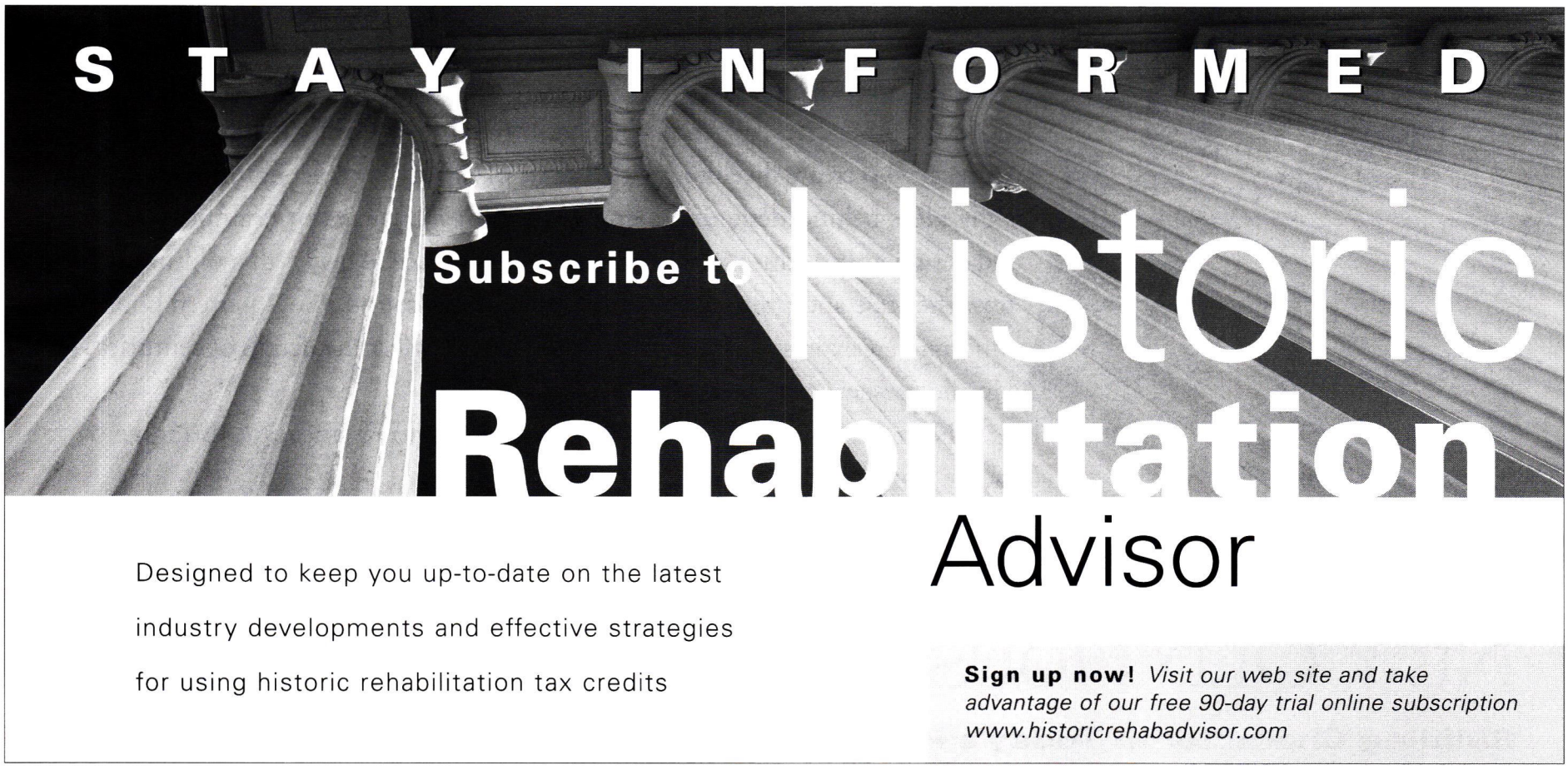

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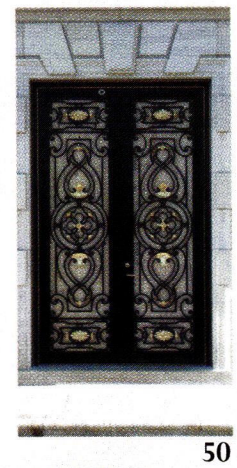
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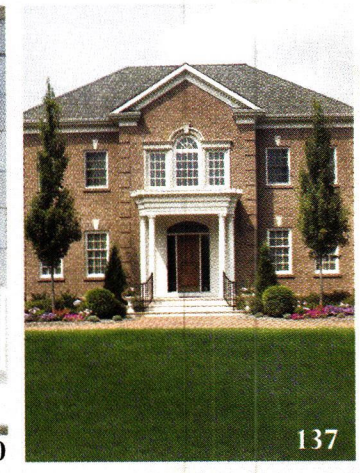
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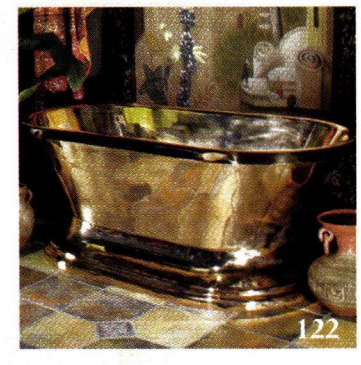
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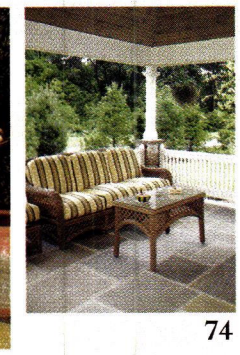
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610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341
Manufacturer of furniture, cabinet, window, shutter & door hardware: brass, cast iron, bronze, wrought iron & steel; new reproduction & antique/reconditioned hardware; restoration services.
Write in No. 2930

Belden Brick Co., The
330-456-0031; Fax: 330-456-2694
www.beldenbrick.com
Canton, OH 44702
Manufacturer of brick: variety of colors, textures, sizes & stock & custom shapes; color matching; jack arches, water tables, bullnoses, coping caps, pavers, face brick, brick sculpture/murals & more.
Write in No. 1500

Belden Brick designed this relief of a dove carrying an olive branch.

Campbell Ironworks custom manufactured this 96-in.-dia. forged-steel Art Deco dining table with black granite top.

Campbell Ironworks
845-887-6420; Fax: 845-887-6421
www.campbelliron works.com
Callicoon, NY 12723
Custom manufacturer of curtain hardware, furniture, lighting & bathroom & fireplace hardware in all metals: traditional & contemporary styles & techniques.
Write in No. 1497

"Grief," a 1929 bronze sculpture by Conrad Dressler, was given its original conservation treatment more than 20 years ago and is now maintained on a yearly basis by CCR Design.

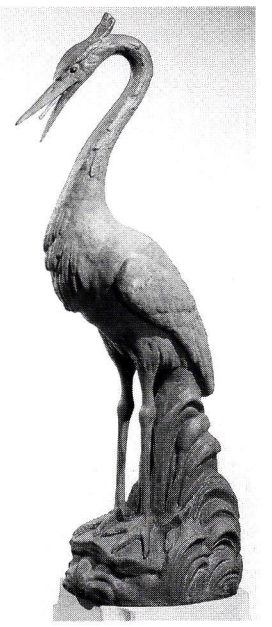
CCR Design
216-651-9928; Fax: 216-651-9943
1274 W. 76th St.
Cleveland, OH 44102
Conservator of metal artwork & ornamentation: treatment of studio-sized sculpture in bronze, lead, zinc & contemporary metals; CNC turning of custom & replacement ornamentation; design & fabrication of fasteners & clamps.
Write in No. 122

Cardine Studios
540-439-6460; Fax: 540-439-6462
www.cardinestudios.com
Bealeton, VA 22712
Designer & fabricator of hand-forged metalwork: furnishings, pot racks, lighting, fireplaces, gates, door hardware, straight & curved railings, panels & balusters; iron, bronze, copper, aluminum & stainless; national market.
Write in No. 1474

Craftsmen Hardware Co.
660-376-2481; Fax: 660-376-4076
www.craftsmenhardware.com
Marceline, MO 64658
Custom fabricator of Arts & Crafts-style lighting & copper hardware: chandeliers, sconces, lanterns & building-mounted fixtures; knobs, escutcheons, locksets, hinges, door knockers, doorbells, lever handles & drapery hardware.
Write in No. 6980

Crown City Hardware Co.
626-794-1188; Fax: 626-794-2064
www.restoration.com
Pasadena, CA 91104
Supplier of hardware: glass knobs, bin pulls & door & window hardware; wrought iron/steel & brass; antique; Victorian & Arts & Crafts styles.
Write in No. 432

E.R. Butler & Co.
212-925-3565; Fax: 212-925-3305
www.erbutler.com
New York, NY 10012
Manufacturer of Early American door, window & furniture hardware: 19th-century shell-shanked crystal, porcelain & wood trimmings; brass, bronze, nickel-silver & wrought iron; custom-plated & -patinated finishes; restoration work.
Write in No. 2260

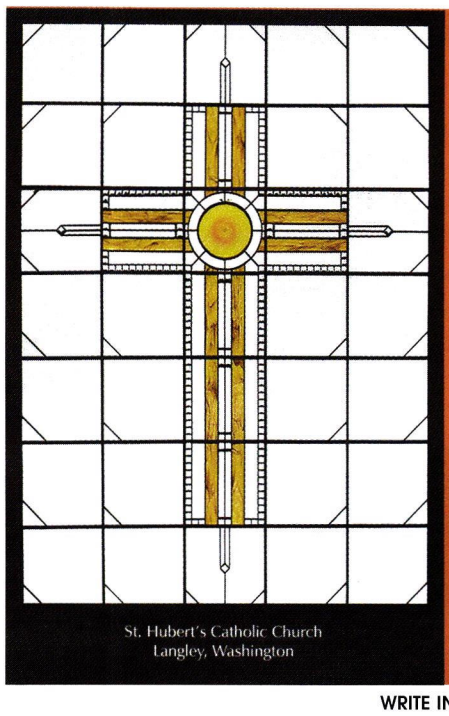


Florentine Craftsmen fabricated this lead statue of a heron, model #359; it stands 46 in. tall on a 13x11-in. base.

Florentine Craftsmen, Inc.
800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101
Manufacturer of ornamental metalwork & stonework: garden elements, sculpture, fountains, planters, weathervanes, benches, gates, columns & more; bronze, cast aluminum, carved & cast stone, lead, cast iron & wrought iron/steel.
Call for more information.

Gaby's Shoppe
800-299-4229; Fax: 214-748-7701
www.gabys.com
Dallas, TX 75207
Manufacturer of hand-forged wrought-iron drapery hardware & accessories: custom rods, finials, brackets & holdbacks; European metalworking skills; hand crafted & hand finished.
Write in No. 2520

Gaby's Shoppe's Louis XV line includes the model #8101 table, available in 30- and 37-in. heights.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www.period-homes.com

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Gladding, McBean, Div. of Pacific Coast Bldg.
800-776-1133; Fax: 916-772-6718
www.gladdingmcbean.com
Roseville, CA 95747

Manufacturer of clay roof tile: terra cotta, chimney tops & caps, piazza floor tile & garden pottery; CAD drawings; glaze-color matching.
Write in No. 1452

Guerin, P.E.
212-243-5270; Fax: 212-727-2290
www.peguerin.com
New York, NY 10014

Manufacturer of handmade period hardware: furniture, door, window & builders hardware; bathroom fixtures & accessories; tables & objets d'art; handcrafted interior lighting fixtures; since 1857; catalog $25.
Write in No. 343

These Classic-ally designed sculptures and mantel are available from Haddonstone.

Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: balustrades, columns, capitals, porticoes, cornices, molding, trim, molded panels & more; fountains; custom components; 200-p. catalog.
Write in No. 4020

House of Antique Hardware
888-223-2545; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97232

Supplier of door, window, cabinet, furniture, electrical & bath hardware: stair rods & dust corners; push-button switches; brass tube, solid brass & plated steel; original antique & vintage reproductions; Victorian & Arts & Crafts.
Write in No. 339

Kayne & Son Custom Hardware, Inc.
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Custom fabricator of door, window, gate, garage, cabinet, bath, shutter & fireplace hardware: hand-forged steel, copper & bronze or cast bronze; repairs, restorations & reproductions; standard & custom weathervanes; catalog $5.
Call for more information.

Kenneth Lynch & Sons, Inc.
203-762-8363; Fax: 203-762-2999
www.klynchandsons.com
Wilton, CT 06897

Manufacturer of Classical garden ornament: wall & tiered fountains, Classical & Oriental statuary, park benches, birdbaths, topiary/arbors, sundials, finials & planters; cast stone, lead, copper & bronze; copper weathervanes.
Call for more information.

Kina Custom Glass
800-492-5780; Fax: 800-492-8943
www.kinaglass.com
Clinton, WA 98236

Custom fabricator of art glass: beveled, leaded & stained & painted; window treatments, room dividers, skylights & wood doors; antique original & historical replicas.
Write in No. 1515

Lehmann Glass Studio
510-465-7158; Fax: Same as phone
www.lehmannglass.com
Oakland, CA 94607

Custom fabricator of wheel-cut architectural & art glass: reproductions to match existing panels.
Write in No. 4730

Maguire Iron Corp.
510-234-7569; Fax: 510-232-7519
www.maguireironcorporation.com
Richmond, CA 94801

Supplier of traditional hardware & lanterns: door, cabinet, window, shutter, furniture, gate & mailbox hardware; knobs & levers with compatible locks of various backsets & functions; pewter, rust, brass & bronze finishes.
Write in No. 7600

Period-style furniture hardware, such as this hand-worked, oil-rubbed brass chest handle, is one of the specialties of Maguire Iron.

Mitchell, D.C.
302-998-1181; Fax: 302-994-0178
www.dcmitchell.org
Wilmington, DE 19804

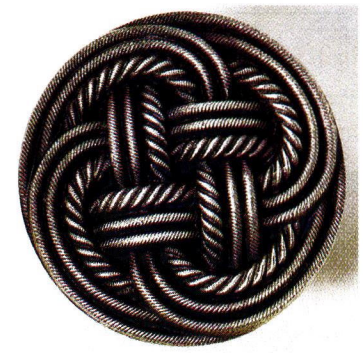
Supplier of reproduction period door, window, shutter & furniture hardware: box locks, strap hinges, shutter tiebacks & more; brass & iron; foundry, machine-tool & press work; steel fabrication, metal forging & finishing.
Write in No. 2800

No 9 Studio UK
011-44-1769-540-471; Fax: 011-44-1769-540-864
www.no9uk.com
Umberleigh, Devon, England, UK EX37 9HF

Manufacturer of terra-cotta architectural elements: chimney pots, Dragon Ridge tile, murals, planters, garden furniture, fountains, sculpture & architectural & monumental ceramics; special brick & features.
Write in No. 1321

Notting Hill Decorative Hardware
262-248-8890; Fax: 262-248-7876
www.nottinghill-usa.com
Lake Geneva, WI 53147

Distributor of knobs, hinge plates & pulls for cabinetry & furniture: hand-cast pewter or bronze with additional plating options; brass, copper, nickel & gold finishes; semi-precious stones, enamel & hand tinting.
Write in No. 319



Knobs and pulls for furniture and cabinetry are available from Notting Hill.

Old Wood Workshop
860-974-3622; Fax: Same as phone
www.oldwoodworkshop.com
Pomfret Center, CT 06259

Supplier of antique reclaimed & resawn wood flooring & vintage building materials: hand-hewn beams, antique doors & period iron hardware; manufacturer of custom tables & countertops in antique wood; mantels.
Write in No. 7657

Southern Group Enterprise – Unique Mantel Co.
888-458-3716; Fax: 909-464-1787
www.uniquemantel.com
Pomona, CA 91766

Manufacturer & supplier of hand-carved marble mantels: all styles; stock designs & custom work; fountains & statues in stock.
Write in No. 37

The Golden Lion, Inc.
310-398-2848; Fax: 310-398-0605
www.thegoldenlion.com
Los Angeles, CA 90066

Importer of European hardware for cabinetry & other residential uses: wrought-iron to hand-chiseled bronze; importer of French high-end doors, windows, paneled rooms, wood flooring & lighting fixtures.
Write in No. 115

TileArt, LLC
608-255-8453; Fax: 608-233-8453
www.tileartdesign.com
Madison, WI 53711

Supplier of ceramic tile: hand crafted; subway tile; kitchen & bathroom backsplashes, sinks & countertops; murals & mosaics.
Write in No. 1279

Tuscan Imports, Inc.
843-667-9101; Fax: 803-753-9922
www.tuscanimports.com
Florence, SC 29505

Importer of hand-crafted terra-cotta elements: planters, urns, fountains, benches & statuary from Impruneta & Siena; distributors of hand-painted volcanic-rock tables.
Write in No. 463

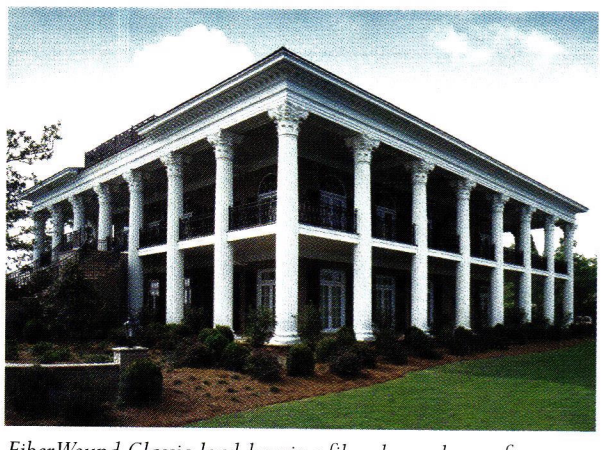
Columns & Capitals

Go to www.period-homes.com to order product literature, and click on "Free Product Literature" or fill out the card at page 34. To order literature from all of the companies listed here, enter No. 9832.

A&M Victorian Decorations, Inc.
800-671-0693; Fax: 626-575-1781
www.aandmvictorian.com
South El Monte, CA 91733
Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, planters, urns, fountains & gazebos; gypsum & cast stone; custom designs & finishes.
Call for more information.

American Wood Column Corp.
718-782-3163; Fax: 718-387-9099
www.americanwoodcolumn.com
Brooklyn, NY 11211
Manufacturer of custom wood turnings to match originals: non-load-bearing columns & balusters; fluted, plain & twisted; porch parts & newel posts; finials in any size & specified wood; clapboard siding.
Write in No. 1308

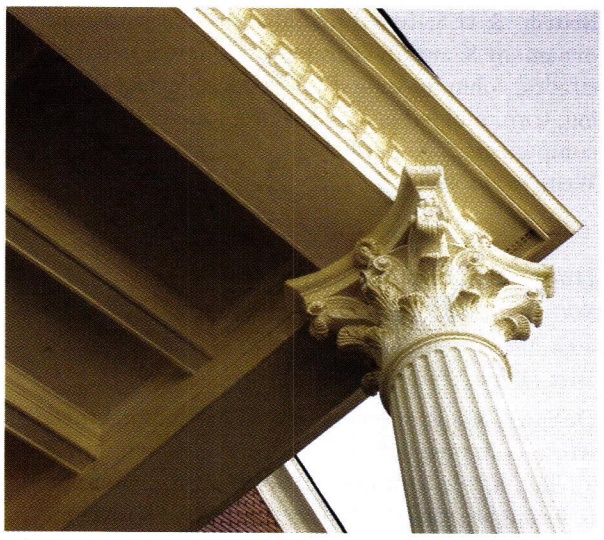
Architectural Columns & Balustrades by Melton Classics
800-963-3060; Fax: 770-962-6988
www.meltonclassics.com
Lawrenceville, GA 30042
Manufacturer of architectural elements: columns, balustrades, moldings, cornices, porch parts, brackets, trim & more; fiberglass, polyurethane, marble/resin composite, wood, cast & synthetic stone, GRC & GRG.
Write in No. 4100



FiberWound Classic load-bearing fiberglass columns from Melton Classics have high impact resistance and load-bearing capabilities.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603
Manufacturer of 40,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.
Write in No. 5008

Architectural Reproductions by Timeless
800-665-4341; Fax: 770-205-1447
www.timelessarchitectural.com
Cumming, GA 30041
Designer & manufacturer of Classically styled balustrade systems & decorative capitals & columns: lightweight, insect- & weather-resistant cultured marble, fiberglass & resin; smooth & detailed surfaces; CAD drawings & AIS specs.
Write in No. 1246



This Roman Corinthian decorative capital sits on a 30-ft.-tall fluted column by Architectural Reproductions by Timeless.

Bendix Architectural Products Inc.
800-526-0240; Fax: 800-423-6349
www.bendixarchitectural.com
Englewood, NJ 07631
Manufacturer of machine-carved decorative wood moldings & ornaments & hand-carved elements: corbels, onlays, drops, stair parts, legs & corner posts; maple, cherry & red oak; custom carving in many woods per client specifications.
Write in No. 1362

Brandt, Sylvan
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543
Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, mantels, sinks & bathtubs; antique & resawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; since 1960.
Write in No. 3950

Century Architectural Specialties
877-262-1999; Fax: 770-590-3190
www.architecturalspecialties.com
Marietta, GA 30066
Manufacturer of interior decorative moldings & wall & ceiling accents: crown, cornice, corner, chair rail, frieze & other moldings; niches, pilasters, plinths, columns, corbels & stair brackets; ceiling rims, domes & medallions.
Write in No. 1372

Chadsworth's Authentic Replication Roman Doric columns with Ionic fluted shafts, measuring 7 ft.-10 in. by 10 in., are made from finger-jointed wood.

Chadsworth's 1.800.Columns
800-265-8667; Fax: 910-763-3191
www.columns.com
Wilmington, NC 28401
Manufacturer of authentic interior & exterior molded ornament: columns & capitals, pergolas, pillars, pilasters & balustrade systems; plain or fluted shafts; molded polymers, polymer/stone composites & wood.
Write in No. 1580 for PolyStone; 180 for wood

Cumberland Woodcraft Co.
717-243-0063; Fax: 717-243-6502
www.cumberlandwoodcraft.com
Carlisle, PA 17013
Manufacturer & distributor of hand-crafted millwork & ornament: Spanish cedar, poplar & mahogany; licensee of the Victorian Society in America for wood trim; columns, screens & storms, trim, balustrades, cornices & porch parts.
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Decorators Supply Corp.
773-847-6300; Fax: 773-847-6357
www.decoratorssupply.com
Chicago, IL 60609
Supplier of 14,000 patterns for period architectural elements & molded ornament: cornices, columns, capitals, mantels, ornamental ceilings, niches, domes, brackets & corbels; plaster of Paris, wood & compo; since 1893.
Write in No. 210

Fagan Design & Fabrication, Inc.
203-937-1874; Fax: 203-937-7321
www.fagancolumns.com
West Haven, CT 06516
Manufacturer of custom wood columns, cylinders, rope twists, large turnings, octagons & pilasters: Classical order; load bearing & ornamental; replication for restoration; stain grade in any species.
Write in No. 8210

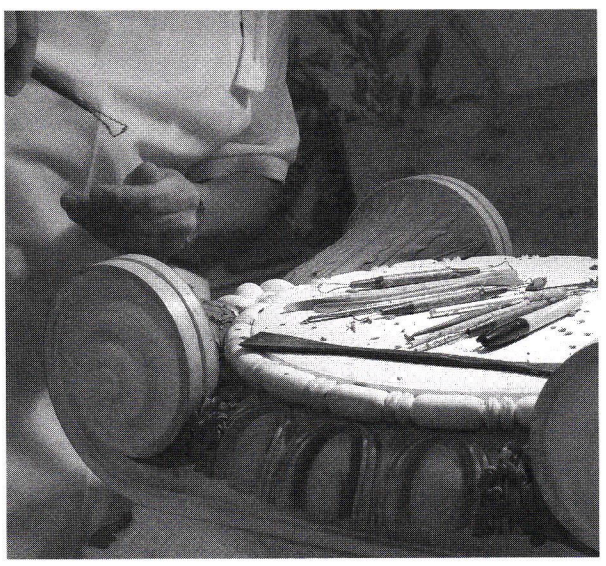
Felber Ornamental Plastering Corp.
800-392-6896; Fax: 610-275-6636
www.felber.net
Norristown, PA 19404
Supplier of historical ornamental castings: cornice moldings, columns, capitals, mantels, ceiling medallions, domes, brackets, corbels, coffers, overdoors & panel doors; plaster, GRG & polymer-modified gypsum; design services.
Write in No. 2890

Flex Moulding, Inc.
201-487-8080; Fax: 201-487-6637
www.flexiblemoulding.com
Hackensack, NJ 07601
Supplier of more than 3,000 flexible & rigid moldings, spot decorations, simulated wood carvings & more: polymer window trim, ceiling medallions, columns & more; custom casting & moldmaking capabilities; restoration casting.
Write in No. 4900

Florentine Craftsmen, Inc.
800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101
Manufacturer of ornamental metalwork & stonework: garden elements, sculpture, fountains, planters, weathervanes, benches, gates, columns & more; bronze, cast aluminum, carved & cast stone, lead, cast iron & wrought iron/steel.
Call for more information.

Foster Reeve & Associates, Inc.
718-609-0090; Fax: 718-609-0061
www.fraplaster.com
Brooklyn, NY 11222

Custom fabricator of fine ornamental & architectural plaster details: columns & mantels; specialty plaster wall finish applications & stock moldings: design development (CAD), engineering & plaster program-management services.
Write in No. 1326



Foster Reeve designs, manufactures, installs and restores architectural cast plaster and ornament.

Fypon
800-537-5349; Fax: 419-445-4440
www.fypon.com
Archbold, OH 43502

Manufacturer of more than 4,000 molded architectural elements: window features, balustrades, turnings, ceilings, brackets & more; high-density polymer & other polymers; load-bearing polymer/steel columns with 12-in. maximum dia.
Write in No. 1461

Goodwin Associates
585-248-3320; Fax: 585-387-0153
www.goodwinassociates.com
Rochester, NY 14618

Supplier of interior & exterior architectural building products: columns & capitals, balustrade systems, moldings, fireplace surrounds, domes, medallions, metal ceilings & more; polyurethane, wood & fiberglass; stock & custom.
Write in No. 806

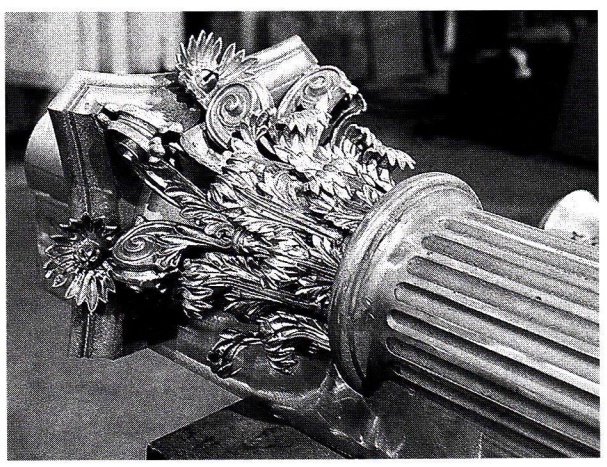
These columns were hand crafted in England by Haddonstone.

Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: balustrades, columns, capitals, porticoes, cornices, molding, trim, molded panels & more; fountains; custom components; 200-p. catalog.
Write in No. 4020

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: columns, lighting, grilles, doors, windows, kitchen hoods & more; cast iron, bronze, aluminum & wrought iron/steel; Arts & Crafts, Victorian & other styles; restoration services.
Write in No. 1210



Historical Arts & Casting designed and fabricated the Corinthian capital for this fluted column.

JMS Wood Products
818-348-7230; Fax: 818-348-7231
www.jmswoodproducts.com
Canoga Park, CA 91304

Supplier of rope moldings from 3/8 to 3 in. in dia. & rope columns from 4 to 24 in. in dia.: rope, fluted & twisted designs for stairs; plinth blocks for door surrounds; porch parts; mantels; any wood species.
Write in No. 6320

Manor Style, Ltd.
800-325-2188; Fax: 443-200-0010
www.traditional-building.com/brochure/manor.htm
Baltimore, MD 21207

Nationwide supplier of architectural elements: custom fabricator of components in DuraStyl & PVC; ceiling medallions, domes, balustrades, cornices, mantels, molding & trim; load-bearing fiberglass columns & capitals.
Write in No. 703

Pellettieri Stonecarving
646-229-6418; Fax: 212-666-4390
www.stonecarving.us
New York, NY 10027

Stonecarver/sculptor: capitals, statues, fountains, doorways, benches, birdbaths, monuments, planters, urns, gates, signage, stairways, mantels & more; limestone, sandstone, marble & slate.

Pellettieri Stonecarving created this Renaissance-style limestone pilaster capital for a building in New York City.

Superior Moulding, Inc.
800-473-1415; Fax: 818-376-1314
www.superiormoulding.com
Van Nuys, CA 91411

Supplier of standard & custom moldings & more: embossed, sculpted & polyfoam moldings; columns, capitals, ceiling medallions, niches, domes, corbels, furniture legs, windows, doors, stair parts, hardwood flooring & more.
Write in No. 138

The Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, porch posts, newel posts, rails, balustrades, brackets, capitals, custom mantels, siding & gazebos.
Write in No. 7120

Woodline Co.
562-436-3771; Fax: 562-436-8891
www.woodlineusa.com
Long Beach, CA 90813

Manufacturer of hand- & machine-carved architectural wood elements: brackets, corbels, capitals, columns, balusters, newel posts, rosettes, mantels & more; many species; stock & custom designs.
Write in No. 5240

Worthington Group
800-872-1608; Fax: 904-281-1488
www.worthingtonmillwork.com
Jacksonville, FL 32216

Supplier of architecturally correct columns in wood or PermaCast: round & square; clear columns in 7 species; cornice moldings, balustrades, niches, medallions, mantels, pedestals & more.
Write in No. 1516

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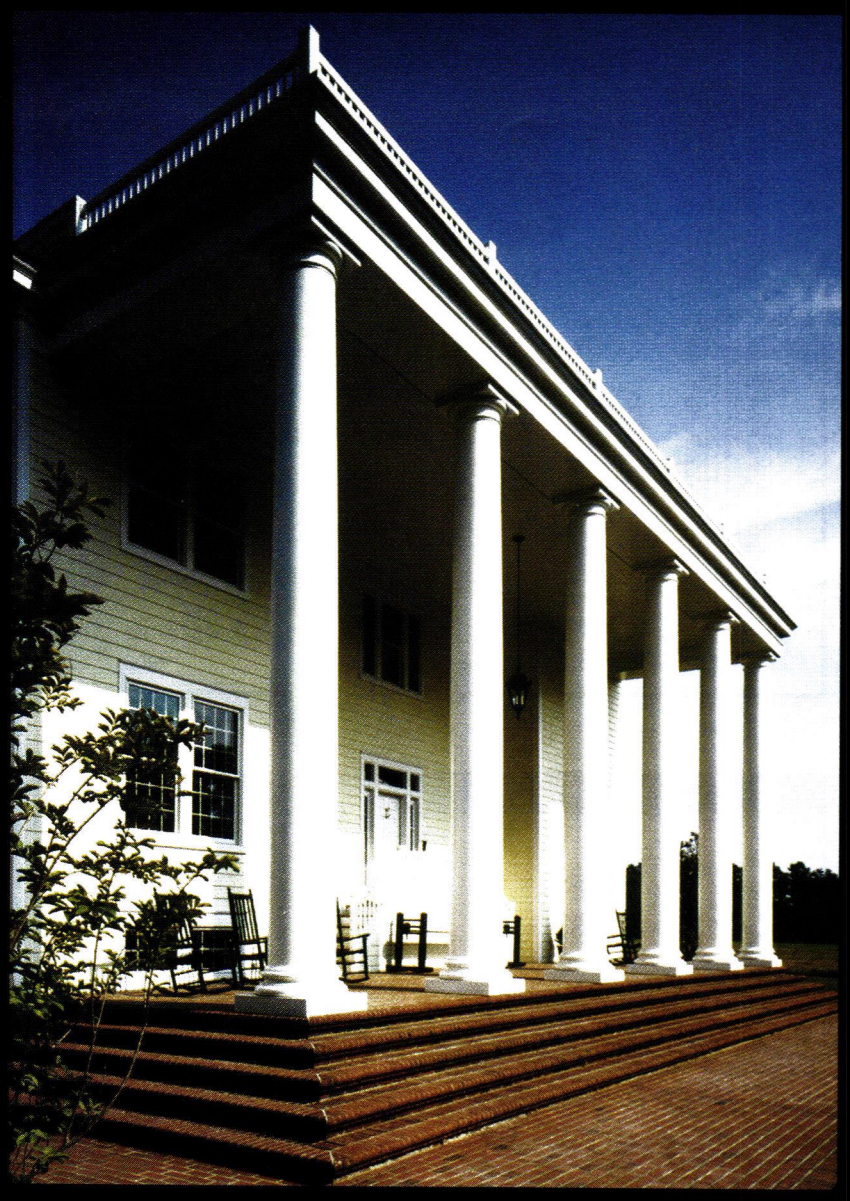

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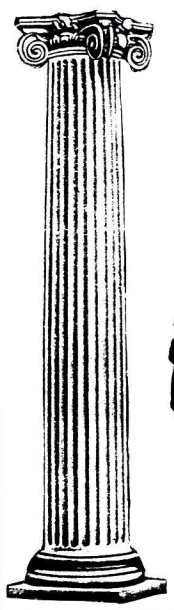

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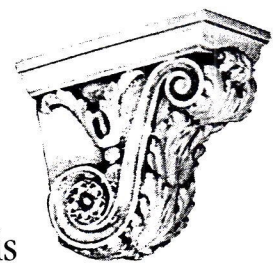

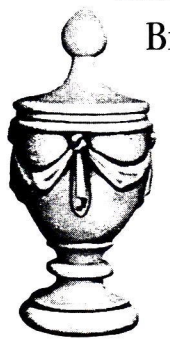

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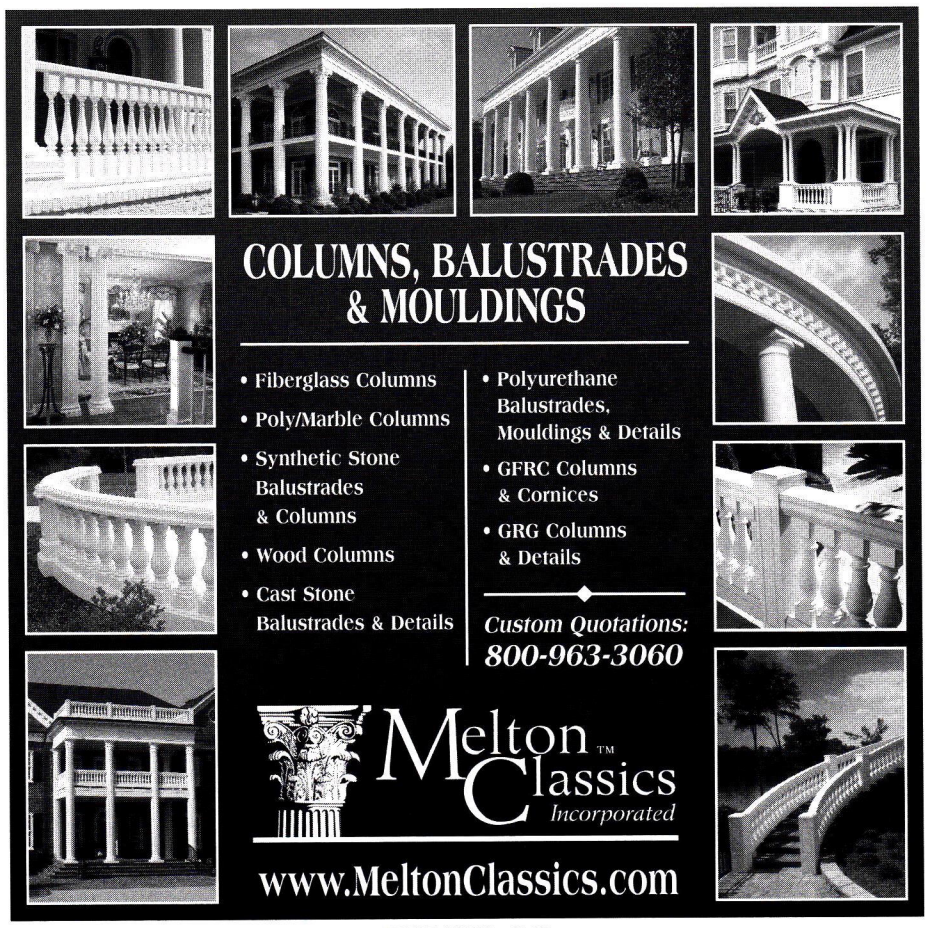

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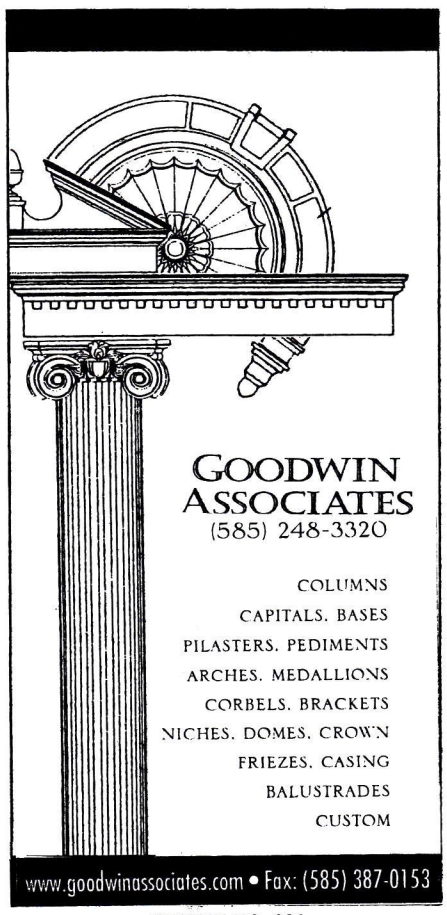

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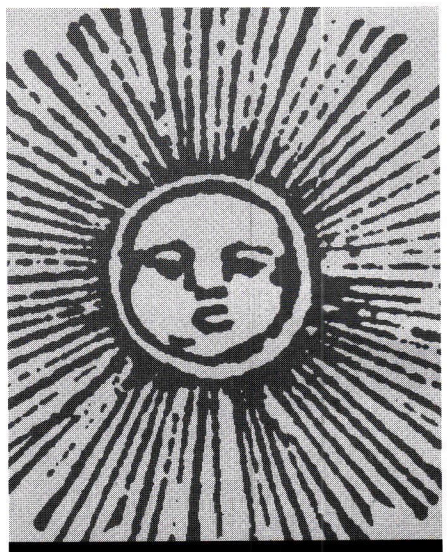

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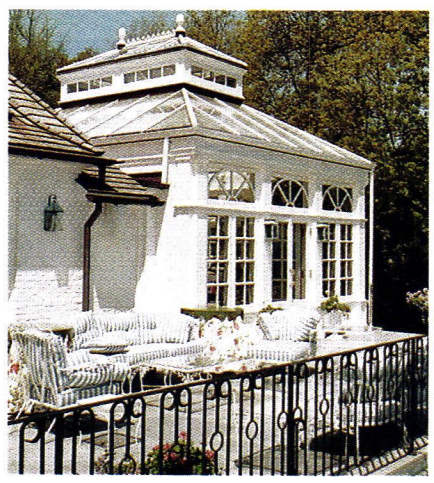

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This custom-made Hartley glass house by Private Garden has tempered safety glass throughout.

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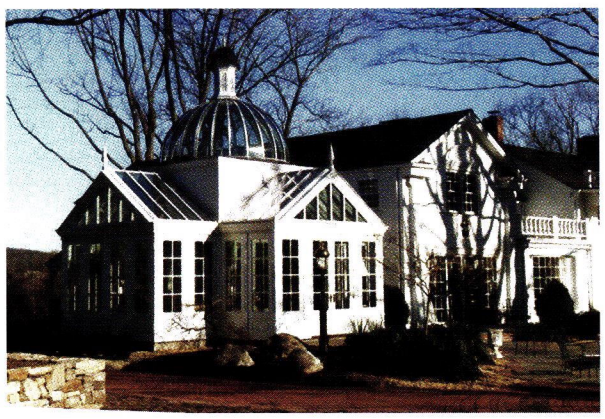

Solar Innovations fabricated this conservatory, which features a true-radius dome topped with a decorative cupola.

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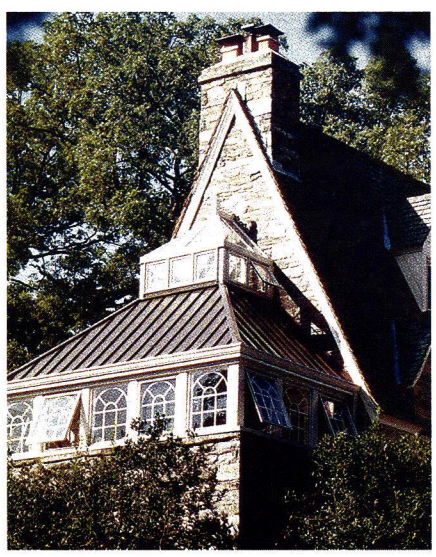

The conservatory added to this stone chateau, topped with a glass cupola, was created by Tanglewood.

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www.tanglewoodconservatories.com
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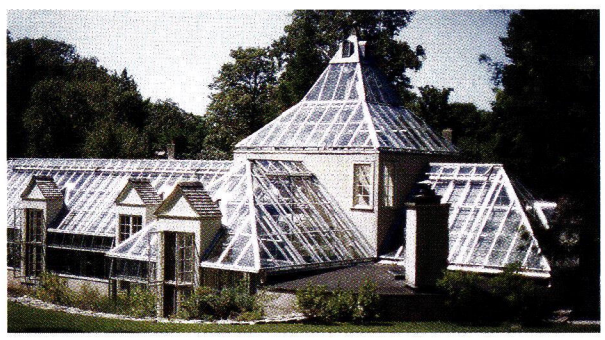

This greenhouse was designed by Under Glass, the exclusive manufacturer of the original Lord & Burnham greenhouses and solariums.

This 12-ft.-dia. garden house by Vixen Hill has a copper cupola and a cedar floor installed on a brick foundation.

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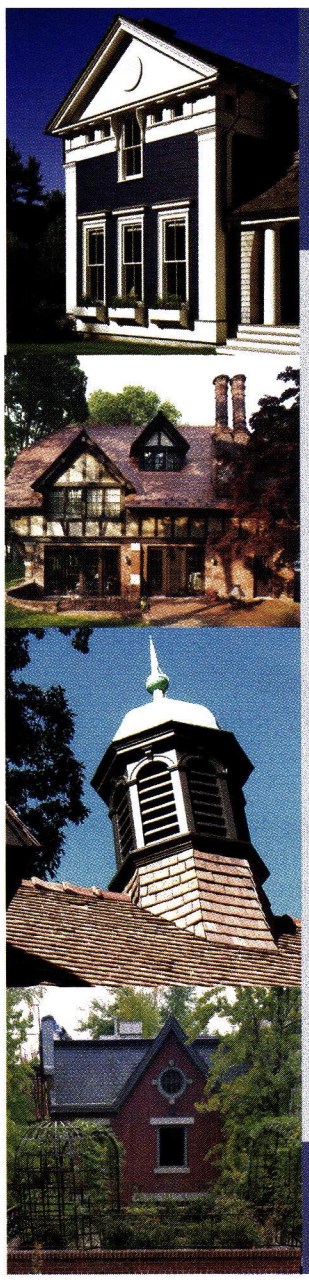

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Multi-Unit
Exterior Spaces: Gardens & Landscapes

Corresponding awards will also be made for commercial and civic projects.

Judging is by a panel of distinguished design professionals selected by the editors of *Period Homes* and *Traditional Building*.

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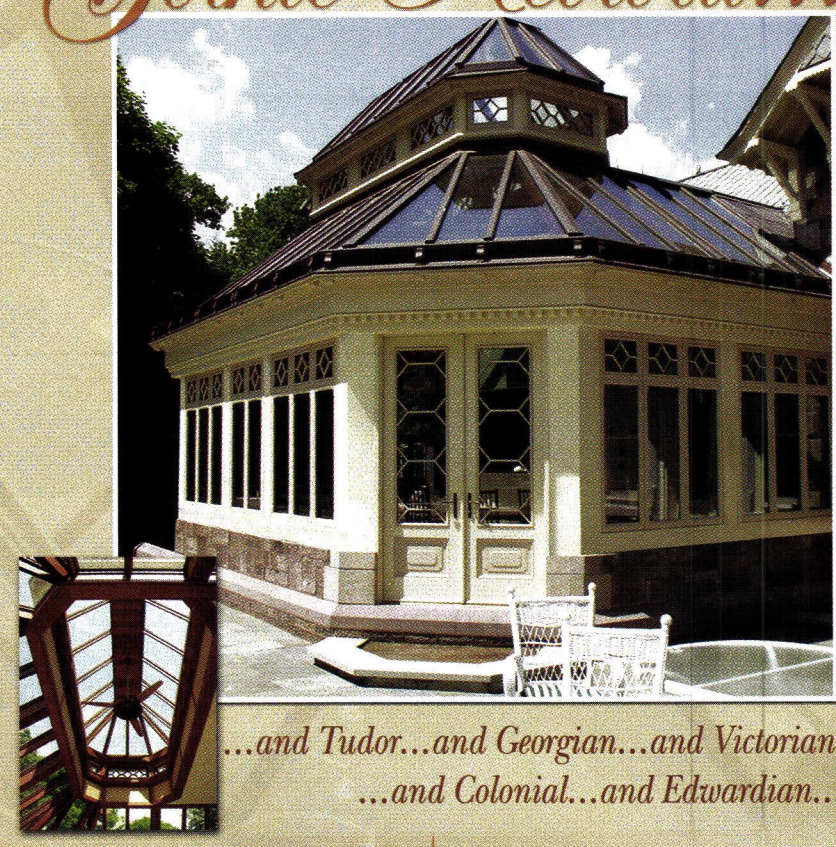

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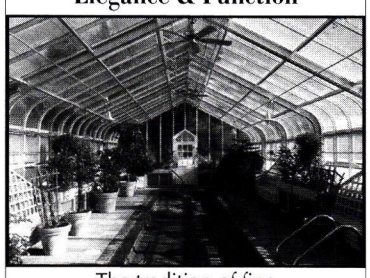

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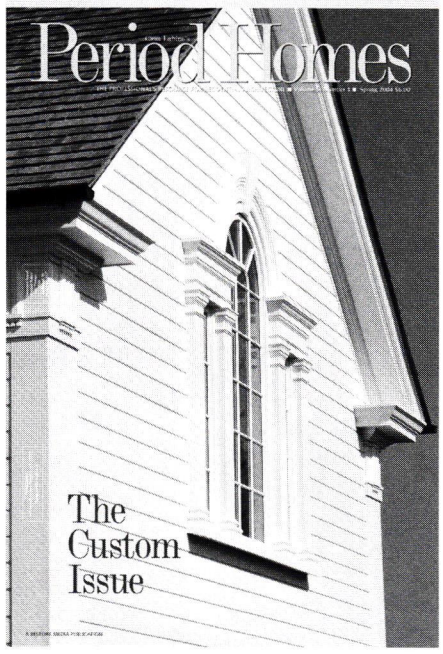

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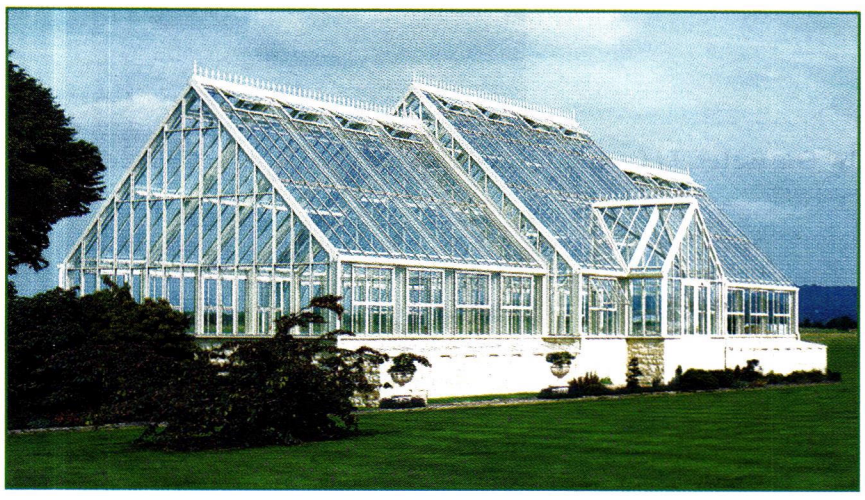

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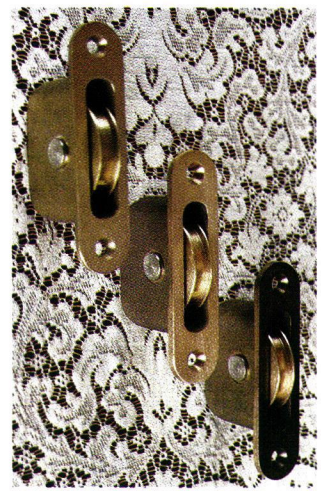

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www.bolectiondoor.com
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Borano Inc.
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www.borano.com
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Importer of wood doors & windows: custom exterior & interior doors; restoration; premium-grade windows.
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Write in No. 6830

Shuttercraft, Inc.
202-245-2608; Fax: 203-245-5969
www.shuttercraft.com
Madison, CT 06443

Manufacturer of wood shutters: cedar movable & fixed louvers, board & batten, raised panels & cutouts; poplar, basswood & red oak interiors; all sizes; hardware; full painting services; shipping nationwide.
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Shuttercraft offers a wide variety of cutouts for their paneled and louvered shutters.

Signature Door Co.
814-949-2770; Fax: 814-949-7269
www.signaturedoor.com
Altoona, PA 16602

Manufacturer of wood & custom glass doors: any wood species; laminated glass; Safety-Plus II glass for entryways are breakthrough resistant.
Write in No. 1291

This Presidential Series raised-wood-panel exterior door from Signature Door has a resin-glass transom and sidelites.

Signature Hardware
866-475-9707; Fax: 859-431-4012
www.signaturehardware.com
Erlanger, KY 41018

Direct distributor of traditional cast-iron & acrylic bathtubs, porcelain sinks, brass faucets, shower rods & rings, floor registers & air returns, decorative door hardware & home lighting.
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www.solarinnovations.com
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Designer, fabricator & installer of aluminum & aluminum exterior/wood interior glazed structures: skylights, sunrooms, horticultural greenhouses, conservatories, pool & spa enclosures, folding & sliding doors, walkways, canopies & more.
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www.superiormoulding.com
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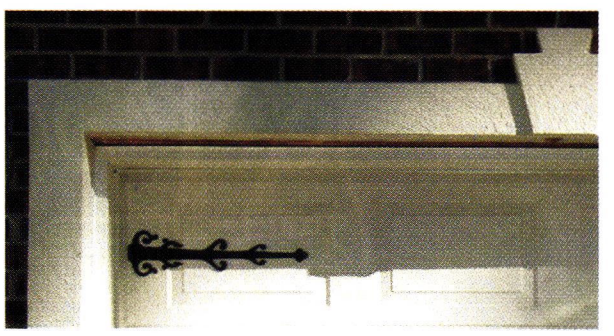
Write in No. 138

The European Hardware Co.
704-658-1016; Fax: 704-998-3558
www.europeanhardware.net
Mooresville, NC 28117

Manufacturer of hardware for carriage houses, shutters & doors: forged steel, malleable iron, brass, bronze & aluminum.
Write in No. 1479



This overhead garage door has a carriage house appearance and hardware available from The European Hardware Co.

The Golden Lion, Inc.
310-398-2848; Fax: 310-398-0605
www.thegoldenlion.com
Los Angeles, CA 90066

Importer of European hardware for cabinetry & other residential uses: wrought-iron to hand-chiseled bronze; importer of French high-end doors, windows, paneled rooms, wood flooring & lighting fixtures.
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This rod-iron rim lock, consisting of 70 pieces, was imported from Europe by The Golden Lion.

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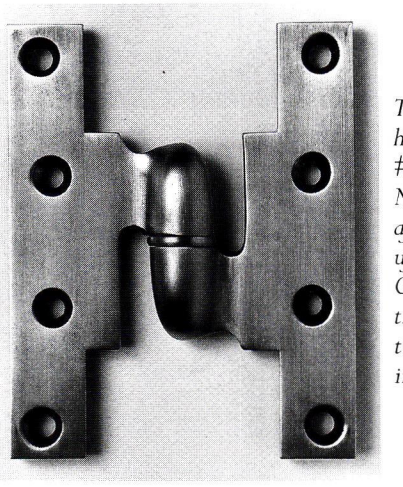

The olive knuckle hinge, model #3003 from Nanz, is fashioned after a design manufactured in Connecticut during the early-20th century and sand cast in brass.

The Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, porch posts, newel posts, rails, balustrades, brackets, capitals, custom mantels, siding & gazebos.
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www.timberlaneshutters.com
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Custom fabricator of hand-crafted exterior wood shutters: more than 25 historically accurate styles; solid kiln-dried western red cedar; traditional mortise-&-tenon joinery & hardwood peg assembly.
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www.versatilesash.com
Portland, OR 97214

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www.vixenhill.com
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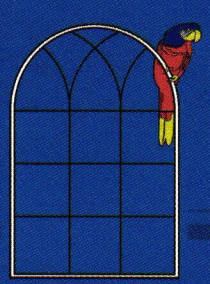

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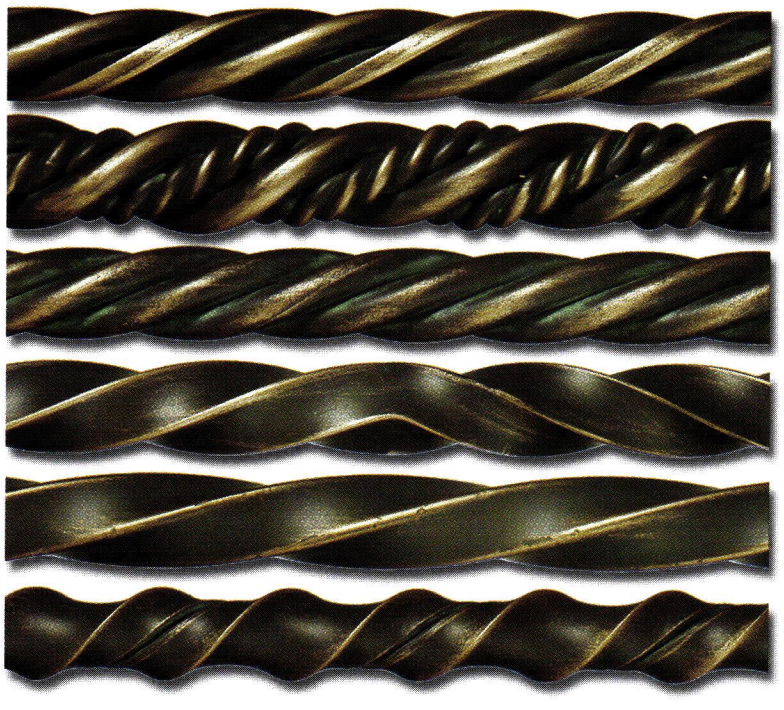

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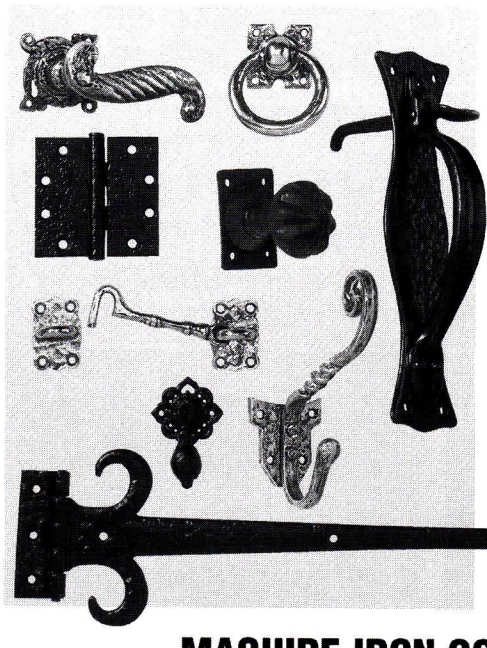

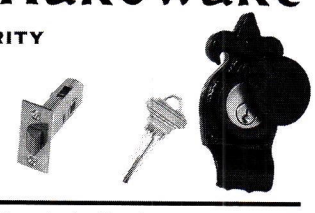

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www.aandmvictorian.com
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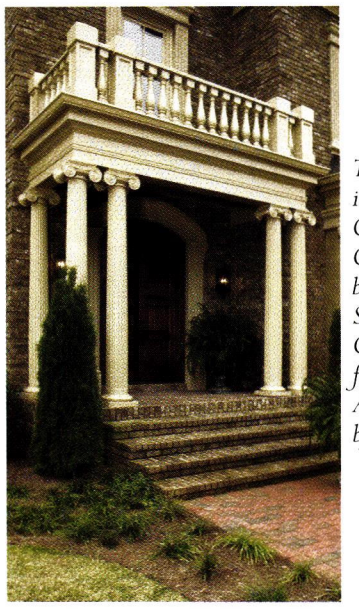

This stately entrance is graced with the Cambridge Balustrade Collection on the balcony, as well as Scamozzi Decorative Capitals and architectural fluted columns from Architectural Reproductions by Timeless.

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AZEK provided the trim for the porch of this residence in Coronado, CA.

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www.bendixarchitectural.com
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Manufacturer of machine-carved decorative wood moldings & ornaments & hand-carved elements: corbels, onlays, drops, stair parts, legs & corner posts; maple, cherry & red oak; custom carving in many woods per client specifications.
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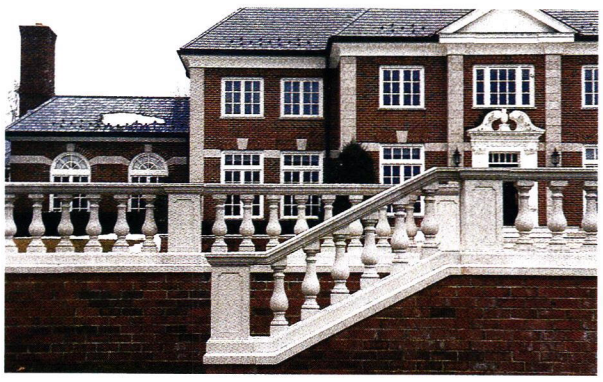

Haddonstone's line of architectural stonework includes a wide range of balustrade systems.

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www.historicalarts.com
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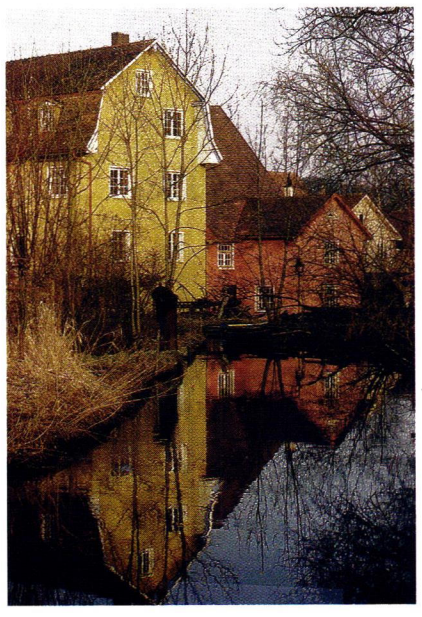

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Write in No. 7120

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www.vixenhill.com
Elverson, PA 19520

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Vixen Hill manufactured the balusters and columns for this porch.

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www.wiemanniron.com
Tulsa, OK 74104

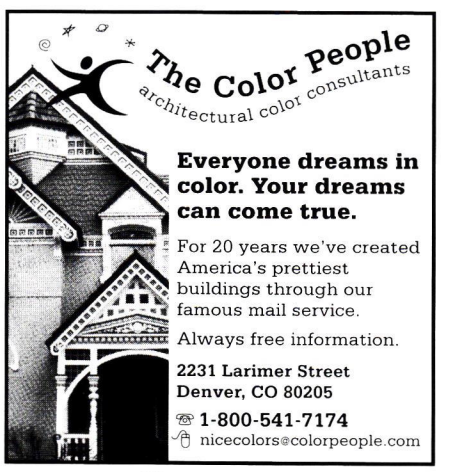
Designer, fabricator, finisher & installer of ornamental metalwork: gates, railings, doors, lighting, fencing, gazebos, signage, hardware & more; cast & wrought bronze, aluminum, iron & steel; CAD services & consulting; since 1940.
Write in No. 1223

Worthington Group
800-872-1608; Fax: 904-281-1488
www.worthingtonmillwork.com
Jacksonville, FL 32216

Supplier of architecturally correct columns in wood or PermaCast: round & square; clear columns in 7 species; cornice moldings, balustrades, niches, medallions, mantels, pedestals & more.
Write in No. 1516

WRITE IN NO. 1246

WRITE IN NO. 703



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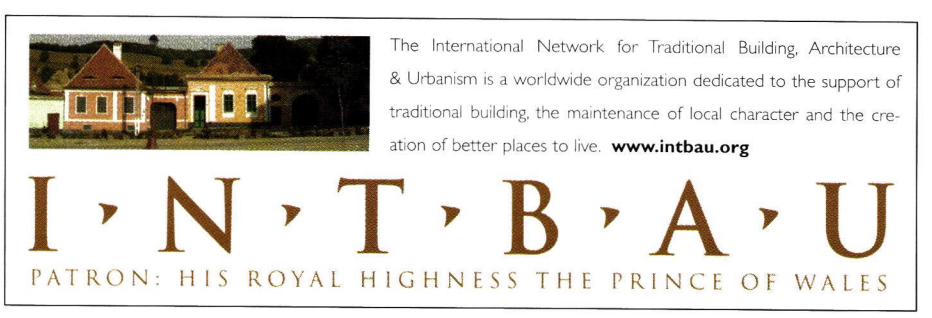
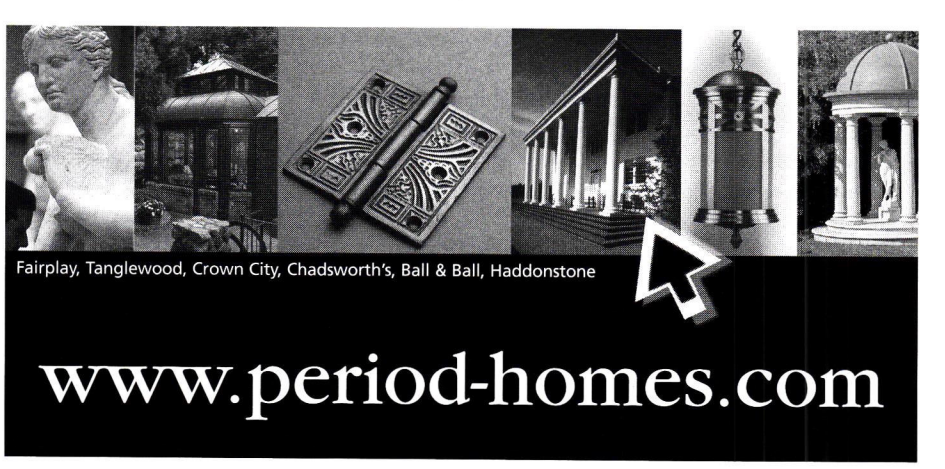




Flooring

Go to www.period-homes.com to order product literature, and click on "Free Product Literature" or fill out the card at page 34. To order literature from all of the companies listed here, enter No. 9836.

American Restoration Tile, Inc.
501-455-1000; Fax: 501-455-1004
www.restorationtile.com
Mabelvale, AR 72103

Manufacturer of custom ceramic tile for restoration & new construction: mosaics; floor, wall, subway, kitchen & bath tile; custom matching of glazed & unglazed tile; all sizes.
Write in No. 172

Bergen Bluestone Co.
908-237-2680; Fax: 908-237-2681
www.bluestone.com
Hancock, NY 13783

Supplier of natural stone: granite, marble, slate, bluestone, sandstone & quartzite; flooring & pavers.
Write in No. 1239

Brandt, Sylvan
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543

Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, mantels, sinks & bathtubs; antique & resawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; since 1960.
Write in No. 3950

Resawn long-leaf yellow heart pine from Sylvan Brandt comes in widths of 3-5 in. and lengths of 5-16 ft.

Carlson's Barnwood Co.
309-522-5550; Fax: 309-522-5123
www.carlsonsbarnwood.com
Cambridge, IL 61238

Supplier of recycled barn-wood planks, re-milled antique flooring, dimensional lumber & timbers in various shades & types: cupolas, porch poles, siding, milled & barn lumber & flooring & paneling in pine & oak.
Write in No. 2744

Carreaux du Nord
414-374-1885; No fax
www.carreauxdunord.com
Two Rivers, WI 54241

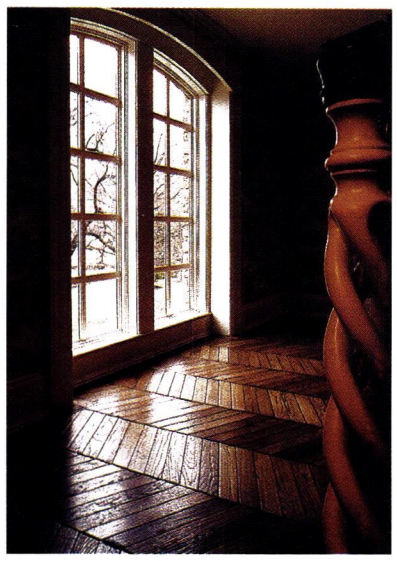
Manufacturer of handmade encaustic art tile: wall, floor & fireplace tile; exterior paving; Arts & Crafts & Prairie styles; stock & custom designs; since 1995.
Write in No. 1131

Champlain Stone, Ltd.
518-623-2902; Fax: 518-623-3088
www.champlainstone.com
Warrensburg, NY 12885

Supplier of natural building & landscaping stone: guillotined & hand-split granite, quartzitic sandstone & limestone; for veneer, wall stone, flagging, paving, flooring, step slabs, retaining walls, fireplaces, fountains & more.
Write in No. 4270

Contour Parquet Inc.
845-896-3162; Fax: Upon request
www.antiqueparquet.com
Fishkill, NY 12524

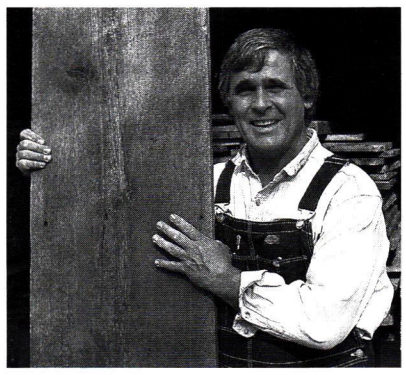
Manufacturer of reproduction antique paneling, flooring panels & planks with a hand-carved contoured surface: unfinished or with an antiqued hand-rubbed finish; wide-board & parquet flooring; new oak, pine, cherry, maple & walnut.
Call for more information.



This antique wood parquet flooring was supplied by Contour Parquet.

Country Road Associates, Ltd.
845-677-6041; Fax: 845-677-6532
www.countryroadassociates.com
Millbrook, NY 12545

Manufacturer & distributor of 19th-century reclaimed flooring materials, barn siding & hand-hewn beams: white pine, hemlock, heart pine, white oak, chestnut & black walnut; wide board & random width; custom cabinetry.
Write in No. 7480



Joseph Rizzo, owner of Country Road Associates, shows off an example of the 18th- and 19th-century reclaimed planks that his company supplies.

Craftsman Lumber Co.
978-448-5621; Fax: 978-448-2754
www.craftsmanlumber.com
Groton, MA 01450

Custom manufacturer of wood flooring & paneling: 6-26 in. wide; antique heart pine, antique chestnut, eastern white pine, red pine, northern red oak, white oak, cherry, walnut & ash; all material dried & machined on premises.
Write in No. 4320

Wide-plank flooring from Craftsman Lumber is dried and machined on the premises.

Foster Wood Products Inc.
800-682-9418; Fax: 706-846-3487
www.fosterwood.com
Shiloh, GA 31826

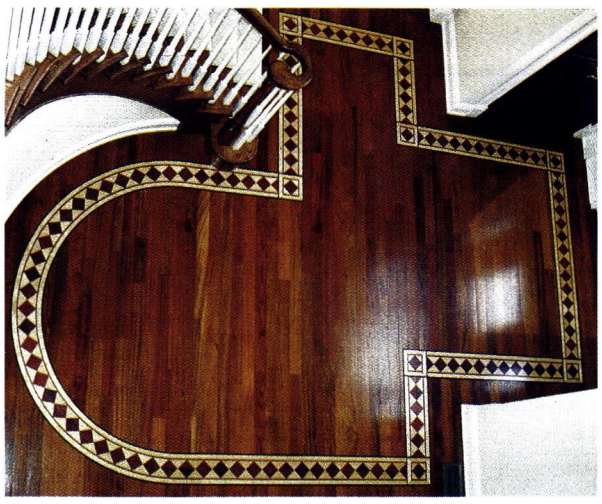
Supplier of flooring, paneling, siding & decking: heart & longleaf yellow pine; large timbers; custom woodwork.
Write in No. 124

Gladding, McBean, Div. of Pacific Coast Bldg.
800-776-1133; Fax: 916-772-6718
www.gladdingmcbean.com
Roseville, CA 95747

Manufacturer of clay roof tile: terra cotta, chimney tops & caps, piazza floor tile & garden pottery; CAD drawings; glaze-color matching.
Write in No. 1452

Historic Floors of Oshkosh
920-582-9977; Fax: 920-582-9971
www.oshkoshfloors.com
Winneconne, WI 54986

Manufacturer of parquetry & decorative floor borders: geometric & laser-cut solid-wood medallions; ceramic inlays; stock & custom designs; easy to install; all wood species.
Write in No. 9140



The Rose Medallion flooring pattern was designed by Historic Floors of Oshkosh; here, it is in maple and Brazilian cherry.

Longwood Antique Woods
859-233-2268; Fax: 859-455-9629
www.longwoodantiquewoods.com
Lexington, KY 40505

Supplier of antique wide-plank flooring & vintage building materials: hand-hewn barn frames for home conversions, antique log homes & cabins; large variety of timbers & beams; antique stall doors from famous Kentucky farms.
Write in No. 1148

Longwood supplies Sheppard's oak flooring, which is reclaimed tobacco-barn siding.

Native Tile and Ceramics
310-533-8684; Fax: 310-533-8453
www.nativetile.com
Torrance, CA 90501

Manufacturer of handmade decorative tile: tile "rugs," floor inserts, trim, fireplace fronts & murals; Spanish Mission & Craftsman; custom designs & glazes.
Write in No. 570

Old Wood Workshop
860-974-3622; Fax: Same as phone
www.oldwoodworkshop.com
Pomfret Center, CT 06259

Supplier of antique reclaimed & resawn wood flooring & vintage building materials: hand-hewn beams, antique doors & period iron hardware; manufacturer of custom tables & countertops in antique wood; mantels.
Write in No. 7657

Old Wood Workshop supplies reclaimed and resawn antique flooring.

Reliance Specialty Building Products
800-697-4705; Fax: 509-466-8833
www.reliancesbp.com
Spokane, WA 99228

Manufacturer of custom-cut timbers: from 3x4 to 24x36 in.; random-width & wide-board flooring; Douglas fir, western larch, white fir, hemlock, pine, cedar, aspen & birch; timber frames.
Write in No. 1211

Seacoast Mills
603-778-8216; No fax
www.seacoastmills.com
Brentwood, NH 03833

Supplier of lumber: custom-milled eastern white pine, dry rough pine & eastern hemlock; many different patterns, grades, widths & thicknesses; thick planks, stair treads, flooring, wainscoting, boards, beams, posts & more.
Write in No. 1517

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800-473-1415; Fax: 818-376-1314
www.superiormoulding.com
Van Nuys, CA 91411

Supplier of standard & custom moldings & more: embossed, sculpted & polyfoam moldings; columns, capitals, ceiling medallions, niches, domes, corbels, furniture legs, windows, doors, stair parts, hardwood flooring & more.
Write in No. 138

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www.tungoilfinish.com
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T. Morton & Co.
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Supplier of hardwood flooring: birch, bubinga, Brazilian cherry, birdseye maple, white oak, heart pine, walnut & others; custom colors & finishes.
Write in No. 1471

What It's Worth, Inc.
512-328-8837; Fax: Same as phone
www.wiwpine.com
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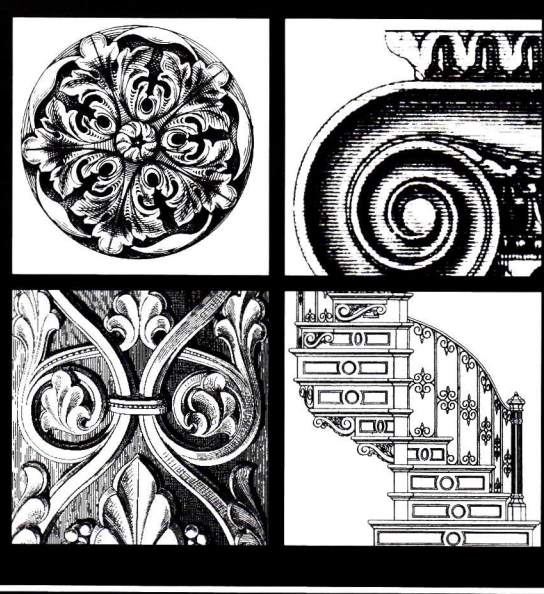

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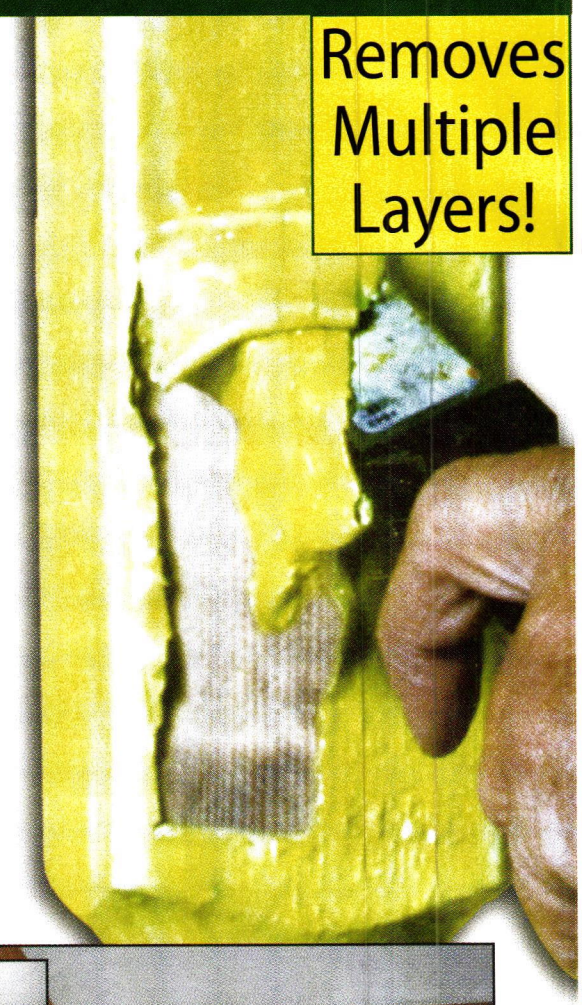

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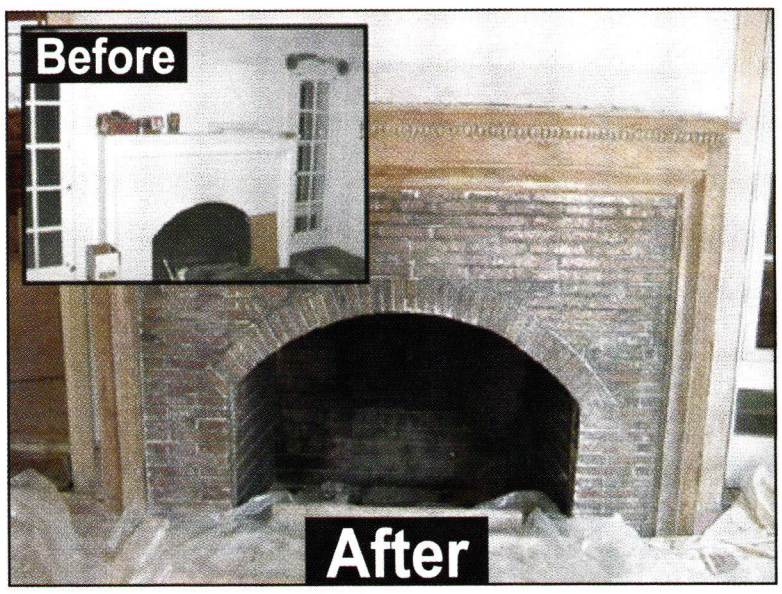

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and the Traditional Building Exhibition and Conference

The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using models from the past for inspiration and guidance.

Palladio Awards for Commercial & Civic Architecture will be awarded in five categories:

- **Restoration & Renovation**
- **Adaptive Reuse &/or Sympathetic Addition**
- **New Design & Construction – less than 30,000 sq.ft.**
- **New Design & Construction – more than 30,000 sq.ft.**
- **Public Spaces: Parks, Plazas, Gardens, Streetscapes**

Corresponding awards will also be awarded for residential projects. Judging will be by a panel of distinguished architectural designers selected by the editors of *Traditional Building* and *Period Homes*. The deadline for entries is **November 15, 2006**

For details on the Awards program, judging criteria and submission requirements, go to **www.palladioawards.com**

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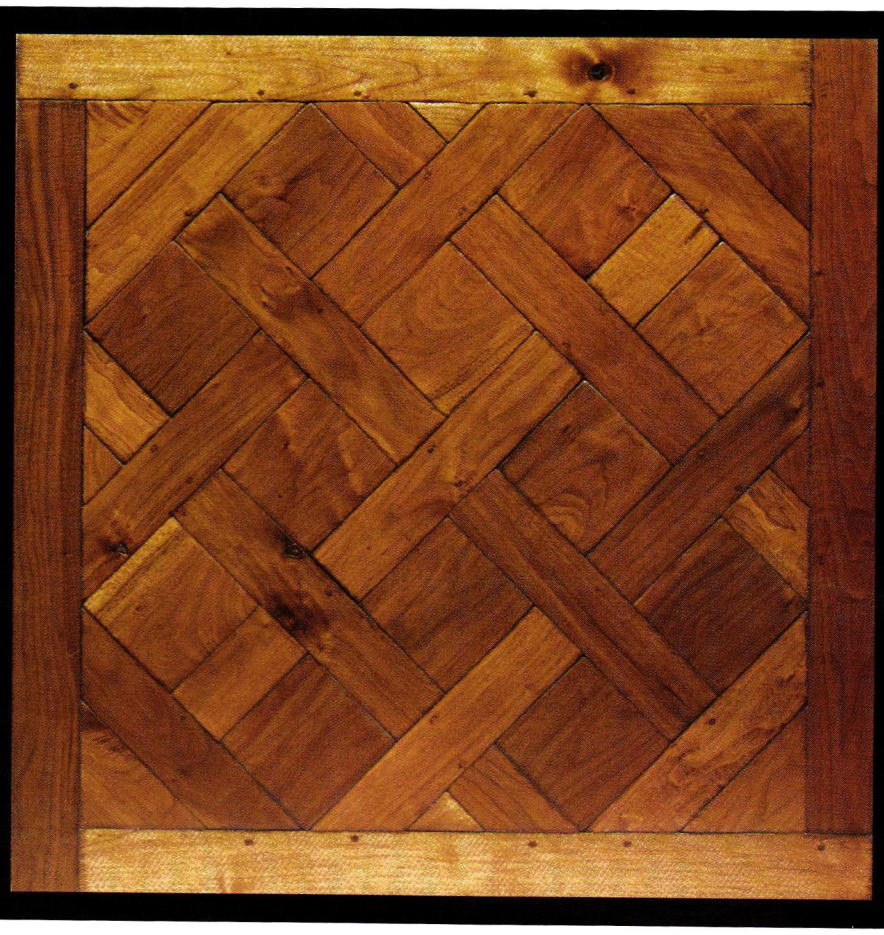

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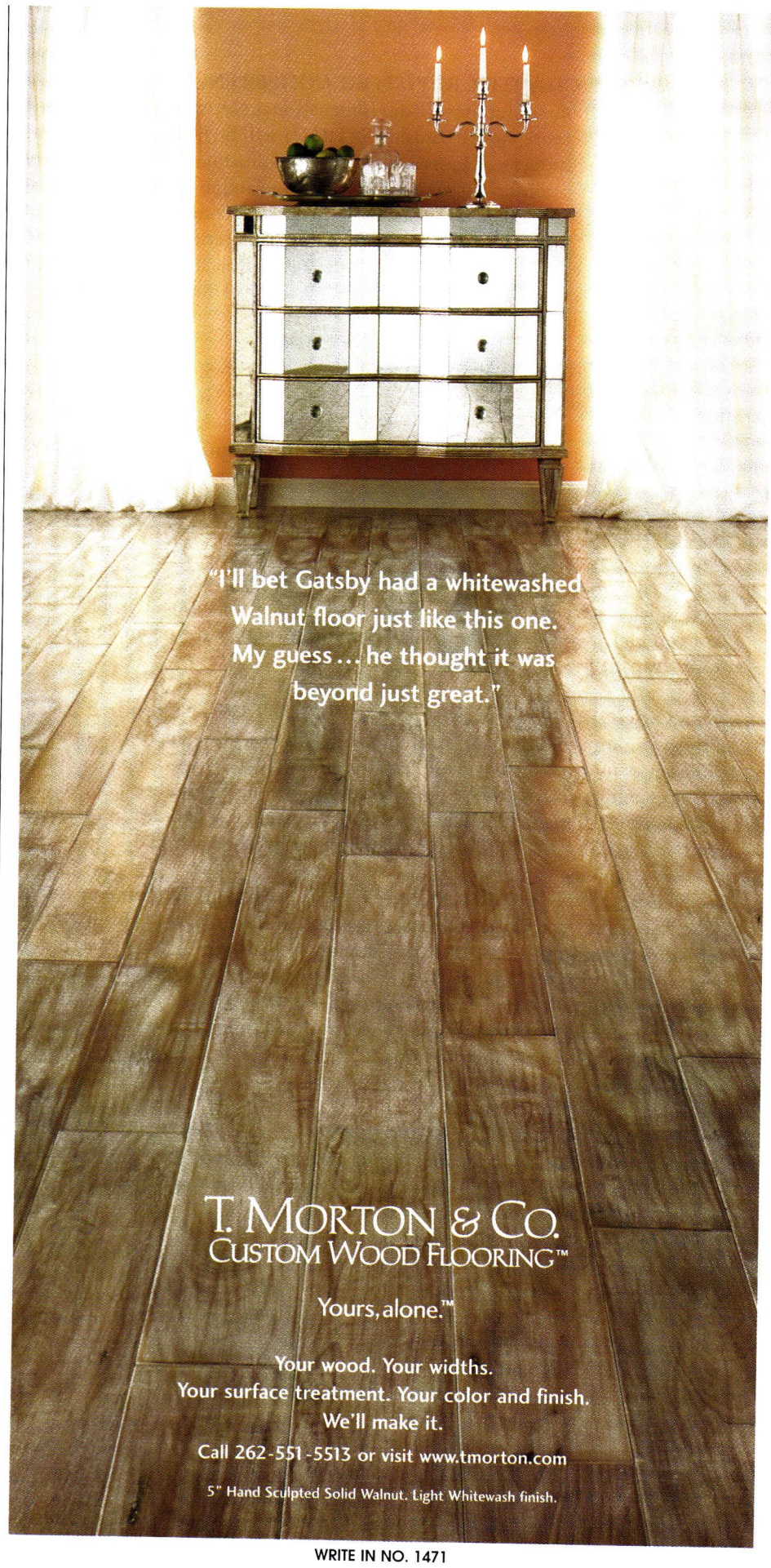

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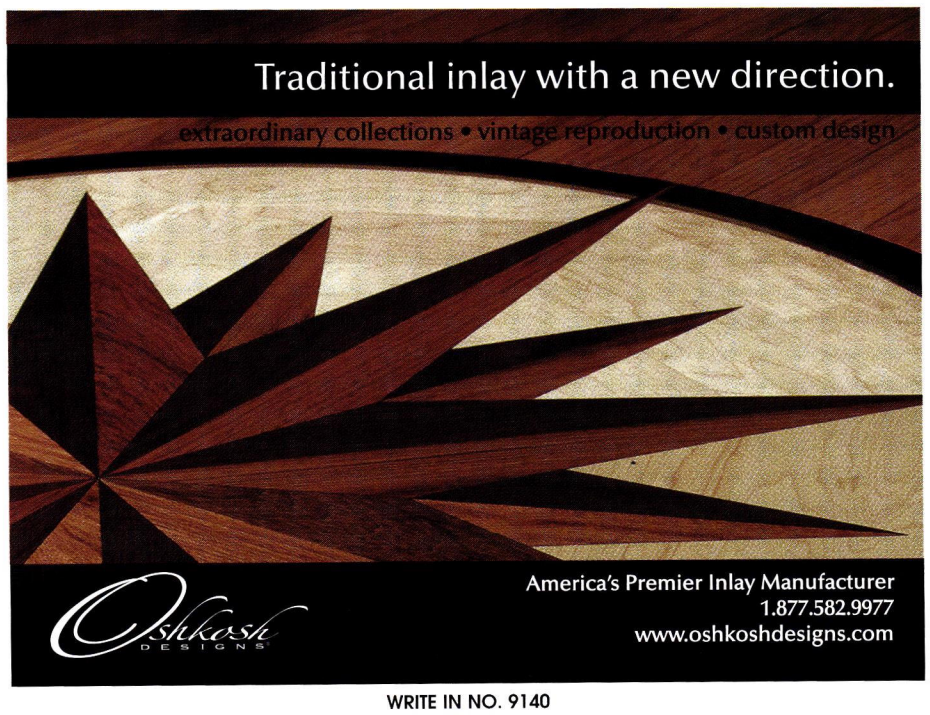

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Calendar of Events

THE VENICE CHARTER REVISITED CONFERENCE, November 2-5, 2006. The 2006 conference of the International Network for Traditional Building, Architecture and Urbanism (INTBAU) will be held in Venice, Italy. Academics, practitioners, planners, historians and amateurs interested in any aspect of conservation or heritage are invited to examine the themes of The Venice Charter, a document that sets out to define the common responsibility of nations to safeguard cultural heritage for future generations. The conclusion of the conference will propose a charter for traditional architecture and urbanism in historic contexts. For schedule, booking and travel details, visit www.intbau.org/venicecharter.htm.

NEW URBAN GUILD WORKSHOP, November 3-5, 2006. A workshop on Porches & Balconies will be held by the New Urban Guild in South Beach, FL. The workshop, presented by practicing traditional architects, will focus on proper detailing in a range of styles. For more information, contact Janna Whitley at 786-276-6000 or janna@newurbanguild.com.

THE PALLADIO AWARDS, deadline for entries is November 15, 2006. The annual awards competition for excellence in traditional design is co-produced by *Period Homes* and *Traditional Building* magazines; awards are given in Residential Architecture and Commercial/Civic/Institutional Architecture. For complete details about past winners and entering the next competition, go to www.palladioawards.com.

WORKSHOP ON HISTORICAL LIME MORTARS, November 29-30, 2006. A comprehensive two-day course details the hows and whys of using lime-putty mortars for re-pointing historic masonry. The workshop combines lectures and laboratory work with hands-on lime slaking and re-pointing on all different types of historic masonry walls. For course schedules and registration details, call 773-286-2100 or go to www.usheritage.com.

HISTORIC PRESERVATION SEMINARS, through December 2006. The National Preservation Institute has a schedule of seminars in Historic Preservation & Cultural Resource Management in cities throughout the United States. Upcoming highlights include "The Secretary of the Interior's Standards: Treatment Considerations," November 15-16. Seminars vary in length from one to three days and qualify for AIA continuing-education credits. For full schedule details, go to www.npi.org.

TRADITIONAL BUILDING EXHIBITION & CONFERENCE, March 7-10, 2007. This is the nation's largest event dedicated to the rehabilitation of building interiors, exteriors, landscapes, streetscapes and historically inspired traditional new construction. The conference, which will be held this spring at the Hynes Convention Center in Boston, MA, includes sessions with many professional learning units available through the AIA, ASLA, ASID, IIDA, AIC and the APA. For details on programs and exhibiting, go to www.traditionalbuildingshow.com.

The Massachusetts State Capitol is one of many historical landmarks in the city of Boston, host of the spring 2007 Traditional Building Exhibition and Conference.

OLD HOUSE AND BARN EXPO, March 24-25, 2007. The New Hampshire Preservation Alliance will hold its biennial trade show, dedicated to the preservation of historic buildings, communities and landscapes, at the Center of New Hampshire in Manchester. The show will present more than 60 exhibitors and an ongoing series of lectures and demonstrations. For information, call 603-224-2281 or go to www.nhpreservation.org.

LECTURE BY CLEM LABINE, March 27, 2007. Clem Labine, founding editor of *Old House Journal*, *Traditional Building* and *Period Homes* will discuss how his work to repair and restore a rundown Brooklyn townhouse inspired his magazines. "How a Brownstone Sparked a Revolution" will be held at the landmark premises of The General Society of Mechanics and Tradesmen in New York City. To reserve tickets, or to view the society's full lecture schedule, call 212-840-1840 or visit www.generalsociety.org.

WOOD-CARVING WORKSHOPS. Classically trained master wood carver Dimitrios Klitsas conducts classes in wood carving at his studio in Hampden, MA, for novices as well as professionals looking to take their skills to the highest level. Classes are available for both group and individual instruction. For more details, go to www.klitsas.com.

WOODWORKING CLASSES. The North Bennet Street School in Boston, MA, holds woodworking and other classes year round. The schedule includes "Fundamentals of Fine Woodworking," November 27 - December 8, 2006, and "Introduction to Spindle Turning," December 6 - 8, 2006. Class size is limited to 10-14 people. To register and pay online, visit www.nbss.org/workshops/schedule.asp or contact Janet A. Collins, Workshop Program Director at 617-227-9292 or workshop@nbss.org.

CLASSICAL ARCHITECTURE COURSES, TOURS & PROGRAMS. The Institute of Classical Architecture & Classical America offers an extensive national and international program of lectures, study tours, courses, salons and programs. Continuing-education courses, eligible for AIA continuing-education credits in many of the design areas of Classical architecture, are offered year round by the institute. This month's tours include "Discover Classical New York: The Federal Reserve Bank of New York." For details on this or other events and programs, go to www.classicist.org or e-mail academic@ma-ica.org.

PRESERVATION EDUCATION PROGRAMS. Throughout the year, the Preservation Education Institute – a program of Vermont-based Historic Windsor, Inc. – offers workshops on various preservation skills, technology and practice for building and design professionals, property owners and others. This year, courses include wood carving, plaster repair, window repair and timber-frame evaluation and repair. For a compete listing of current programs, contact Judy Hayward at 802-674-6752 or go to www.preservationworks.org.

NATIONAL BUILDING MUSEUM PROGRAMS & EXHIBITS. The National Building Museum in Washington, DC, offers a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs qualify for AIA continuing-education units. Exhibitions include "Washington: Symbol & City," a study of Washington, DC, as a national symbol and evolving city. The building itself is worth the visit, and 45-minute walk-in tours are offered daily. For details on current programs and a tour schedule, go to www.nbm.org.

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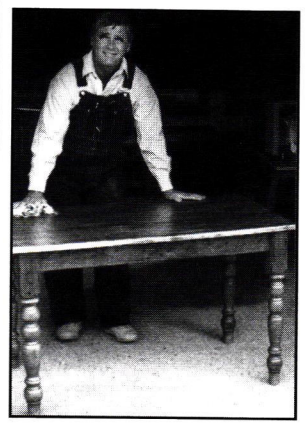

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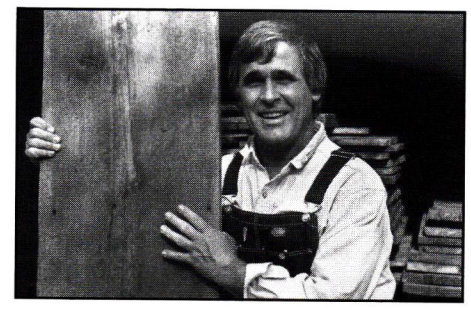

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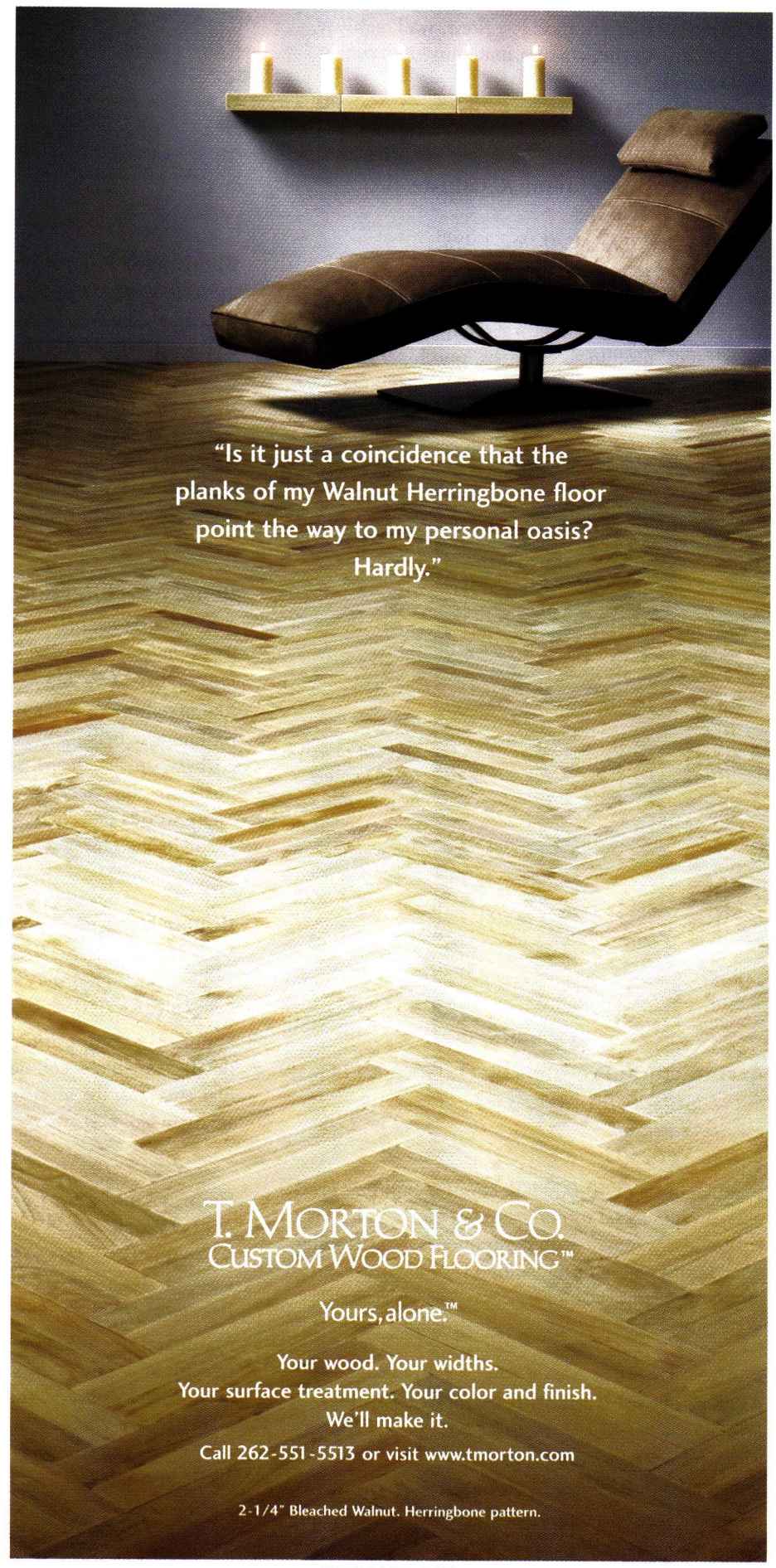


WRITE IN NO. 1471

Interior Elements, Ornament & Finishes

Go to www.period-homes.com to order product literature, and click on "Free Product Literature" or fill out the card at page 34. To order literature from all of the companies listed here, enter No. 9837.

A&M Victorian Decorations, Inc.
800-671-0693; Fax: 626-575-1781
www.aandmvictorian.com
South El Monte, CA 91733

Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, planters, urns, fountains & gazebos; gypsum & cast stone; custom designs & finishes.
Call for more information.

American Restoration Tile, Inc.
501-455-1000; Fax: 501-455-1004
www.restorationtile.com
Mabelvale, AR 72103

Manufacturer of custom ceramic tile for restoration & new construction: mosaics; floor, wall, subway, kitchen & bath tile; custom matching of glazed & unglazed tile; all sizes.
Write in No. 172

Architectural Columns & Balustrades by Melton Classics
800-963-3060; Fax: 770-962-6988
www.meltonclassics.com
Lawrenceville, GA 30042

Manufacturer of architectural elements: columns, balustrades, moldings, cornices, porch parts, brackets, trim & more; fiberglass, polyurethane, marble/resin composite, wood, cast & synthetic stone, GRC & GRG.
Write in No. 4100

The ORAC DECOR collection from Outwater includes this column, pilaster and molding.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 40,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.
Write in No. 5008

Architectural Reproductions by Timeless
800-665-4341; Fax: 770-205-1447
www.timelessarchitectural.com
Cumming, GA 30041

Designer & manufacturer of Classically styled balustrade systems & decorative capitals & columns: lightweight, insect- & weather-resistant cultured marble, fiberglass & resin; smooth & detailed surfaces; CAD drawings & AIS specs.
Write in No. 1246

Architectural Reproductions by Timeless custom fabricated these square fluted columns as well as the cornice and ceiling moldings.

Bamboo & Rattan Works, Inc.
800-422-6266; Fax: 732-905-8386
www.bambooandrattan.com
Lakewood, NJ 08701

Custom fabricator of bamboo fencing, gates & traditional Japanese water features: water spouts & deer chasers; half-round bamboo for water troughs; mats & boards for wall coverings; garden ornament; slats, bark, cloth & more.
Write in No. 467

Bendix Architectural Products Inc.
800-526-0240; Fax: 800-423-6349
www.bendixarchitectural.com
Englewood, NJ 07631

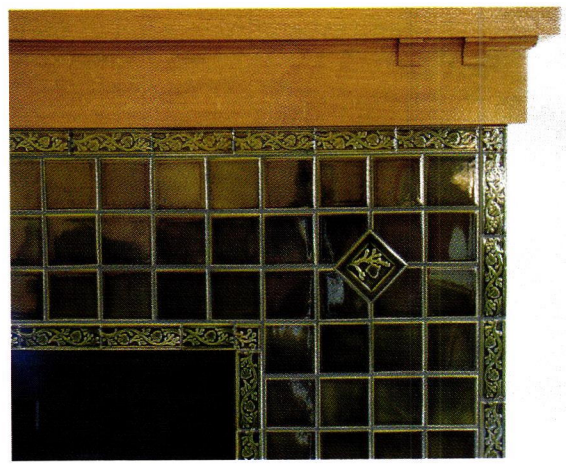
Manufacturer of machine-carved decorative wood moldings & ornaments & hand-carved elements: corbels, onlays, drops, stair parts, legs & corner posts; maple, cherry & red oak; custom carving in many woods per client specifications.
Write in No. 1362

Bomar Designs
913-837-3202; Fax: 913-837-3256
www.bomardesigns.com
Louisburg, KS 66053

Supplier of composition carvings & architectural details: flexible & self-adhesive; bond to flat or irregular surfaces; for interior surfaces; 90-p. catalog $10.
Write in No. 1351

Brian Greer's Tin Ceilings, Walls & Unique Metal Work
519-743-9710; Fax: 519-570-1447
www.tinceiling.com
Petersburg, ON, Canada N0B 2H0

Manufacturer of stamped-metal ceilings: tin, copper, brass & pewter; 2x2-ft. panels for easy installation; backsplashes, moldings, fillers & cornices, all with safety hems; medallions & rosettes; custom metalwork.
Write in No. 447



Tile from Carreaux du Nord was installed on this fireplace mantel.

Carreaux du Nord
414-374-1885; No fax
www.carreauxdunord.com
Two Rivers, WI 54241

Manufacturer of handmade encaustic art tile: wall, floor & fireplace tile; exterior paving; Arts & Crafts & Prairie styles; stock & custom designs; since 1995.
Write in No. 1131

Century Architectural Specialties
877-262-1999; Fax: 770-590-3190
www.architecturalspecialties.com
Marietta, GA 30066

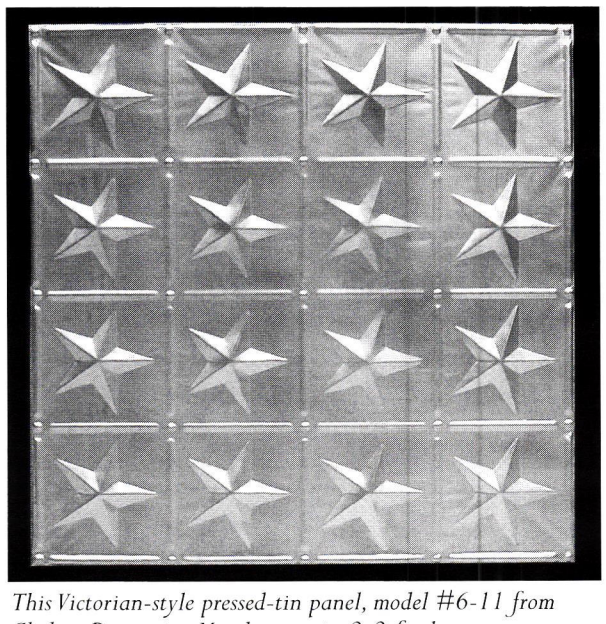
Manufacturer of interior decorative moldings & wall & ceiling accents: crown, cornice, corner, chair rail, frieze & other moldings; niches, pilasters, plinths, columns, corbels & stair brackets; ceiling rims, domes & medallions.
Write in No. 1372

Chadsworth's 1.800.Columns
800-265-8667; Fax: 910-763-3191
www.columns.com
Wilmington, NC 28401

Manufacturer of authentic interior & exterior molded ornament: columns & capitals, pergolas, pillars, pilasters & balustrade systems; plain or fluted shafts; molded polymers, polymer/stone composites & wood.
Write in No. 1580

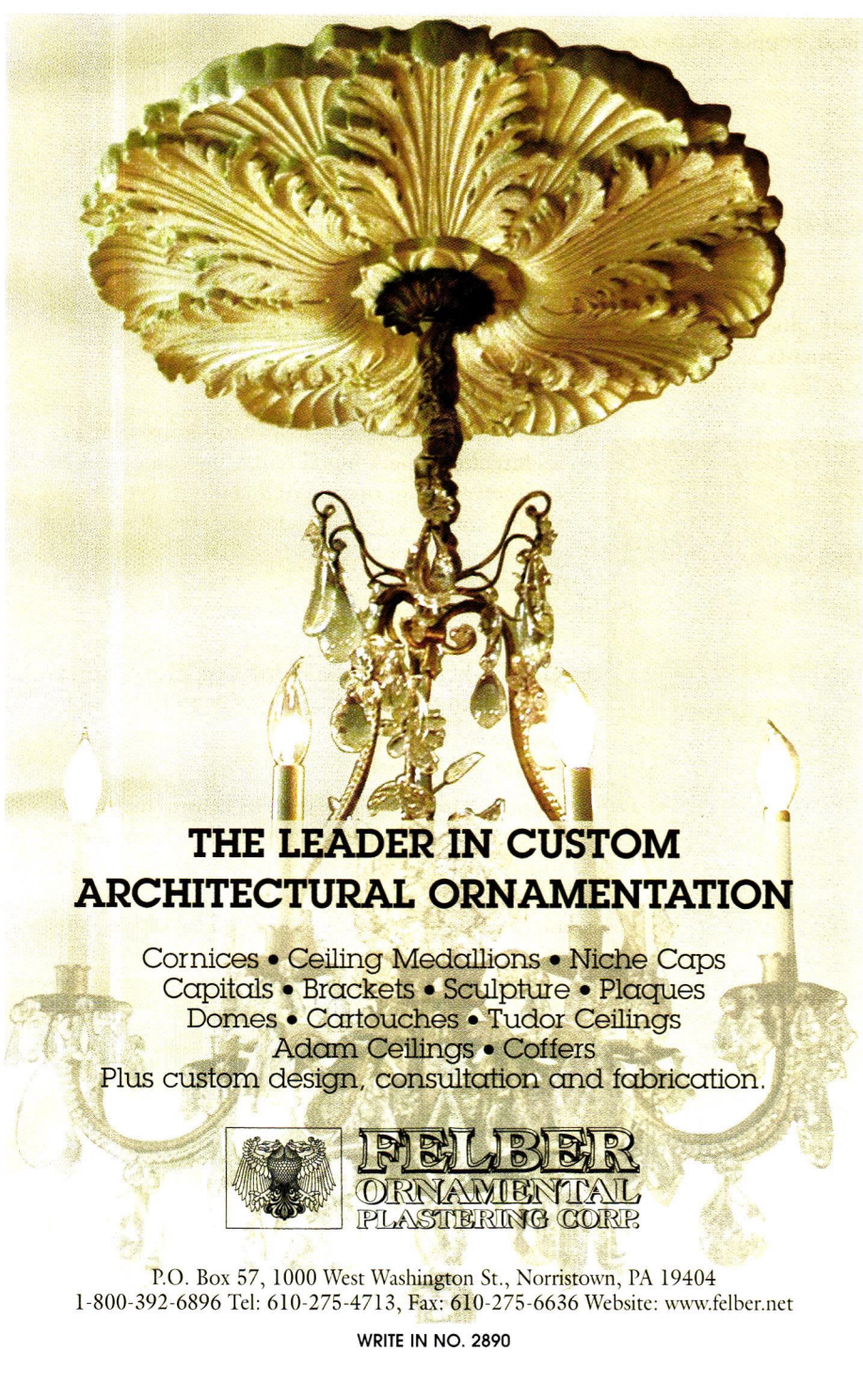
Chelsea Decorative Metal
713-721-9200; No fax
www.thetinman.com
Houston, TX 77074

Manufacturer of pressed-tin ceilings, walls & backsplashes: stamped-metal sheets in 2x4-ft. sections; cornices in 4-ft. lengths, 2- to 9-in. widths; Victorian, Art Deco & other styles; 6-, 12- & 24-in. repeat patterns; shipped anywhere.
Write in No. 190



This Victorian-style pressed-tin panel, model #6-11 from Chelsea Decorative Metal, comes in 2x2-ft. sheets.

WRITE IN NO. 138



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WRITE IN NO. 1326

Cumberland Woodcraft Co.
717-243-0063; Fax: 717-243-6502
www.cumberlandwoodcraft.com
Carlisle, PA 17013

Manufacturer & distributor of hand-crafted millwork & ornament: Spanish cedar, poplar & mahogany; licensee of the Victorian Society in America for wood trim; columns, screens & storms, trim, balustrades, cornices & porch parts.
Write in No. 1310

Decorators Supply Corp.
773-847-6300; Fax: 773-847-6357
www.decoratorssupply.com
Chicago, IL 60609

Supplier of 14,000 patterns for period architectural elements & molded ornament: cornices, columns, capitals, mantels, ornamental ceilings, niches, domes, brackets & corbels; plaster of Paris, wood & compo; since 1893.
Write in No. 210

This ceiling design incorporates Decorators Supply's model #792 centerpiece, #684 corner ornament and #1574 lineal molding.

Felber Ornamental Plastering Corp.
800-392-6896; Fax: 610-275-6636
www.felber.net
Norristown, PA 19404

Supplier of historical ornamental castings: cornice moldings, columns, capitals, mantels, ceiling medallions, domes, brackets, corbels, coffers & panel doors; plaster, GRG & polymer-modified gypsum; design services.
Write in No. 2890

Flex Moulding, Inc.
201-487-8080; Fax: 201-487-6637
www.flexiblemoulding.com
Hackensack, NJ 07601

Supplier of more than 3,000 flexible & rigid moldings, spot decorations, simulated wood carvings & more: polymer window trim, ceiling medallions, columns & more; custom casting & mold-making capabilities; restoration casting.
Write in No. 4900

Foster Reeve & Associates, Inc.
718-609-0090; Fax: 718-609-0061
www.fraplaster.com
Brooklyn, NY 11222

Custom fabricator of fine ornamental & architectural plaster details: columns & mantels; specialty plaster wall finish applications & stock moldings: design development (CAD), engineering & plaster program-management services.
Write in No. 1326

Franmar Chemical
800-538-5069; Fax: 309-862-1005
www.franmar.com
Bloomington, IL 61702

Manufacturer & supplier of environmentally friendly soybean products: paint, urethane, mastic & asbestos removal; degreaser & window cleaner.
Write in No. 1438

Fypon
800-537-5349; Fax: 419-445-4440
www.fypon.com
Archbold, OH 43502

Manufacturer of more than 4,000 molded architectural elements: window features, balustrades, turnings, ceilings, brackets & more; high-density polymer & other polymers; load-bearing polymer/steel columns with 12-in. maximum dia.
Write in No. 1461

Goodwin Associates
585-248-3320; Fax: 585-387-0153
www.goodwinassociates.com
Rochester, NY 14618

Supplier of interior & exterior architectural building products: columns & capitals, balustrade systems, moldings, fireplace surrounds, domes, medallions, metal ceilings & more; polyurethane, wood & fiberglass; stock & custom.
Write in No. 806

Kenneth Lynch & Sons, Inc.
203-762-8363; Fax: 203-762-2999
www.klynchandsons.com
Wilton, CT 06897

Manufacturer of Classical garden ornament: wall & tiered fountains, Classical & Oriental statuary, park benches, birdbaths, topiary/arbors, sundials, finials & planters; cast stone, lead, copper & bronze; copper weathervanes.
Call for more information.

Kremer Pigments, Inc.
800-995-5501; Fax: 212-219-2395
www.kremerpigments.com
New York, NY 10001

Importer & distributor of plaster, glue & more than 500 natural & manufactured pigments: Venetian plaster & colorants; wax products & lime washes.
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M-Boss Inc.
866-88M-BOSS; Fax: 216-641-7387
www.mbossinc.com
Cleveland, OH 44125

Manufacturer of tin ceilings, cornices & moldings: more than 140 patterns & 27 finishes; antique/classic reproduction, replication & custom; embossed metal panels; nail-up & lay-in to suspension ceiling grids; copper & aluminum.
Write in No. 340

Manor Style, Ltd.
800-325-2188; Fax: 443-200-0010
www.traditional-building.com/brochure/manor.htm
Baltimore, MD 21207

Nationwide supplier of architectural elements: custom fabricator of components in DuraStyl & PVC; ceiling medallions, domes, balustrades, cornices, mantels, molding & trim; load-bearing fiberglass columns & capitals.
Write in No. 703

Preformed polymer cornices and festoon panels from Manor Style accent this grand entry hall.

Native Tile and Ceramics
310-533-8684; Fax: 310-533-8453
www.nativetile.com
Torrance, CA 90501

Manufacturer of handmade decorative tile: tile "rugs," floor inserts, trim, fireplace fronts & murals; Spanish Mission & Craftsman; custom designs & glazes.
Write in No. 570

NIKO Contracting Co.
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213

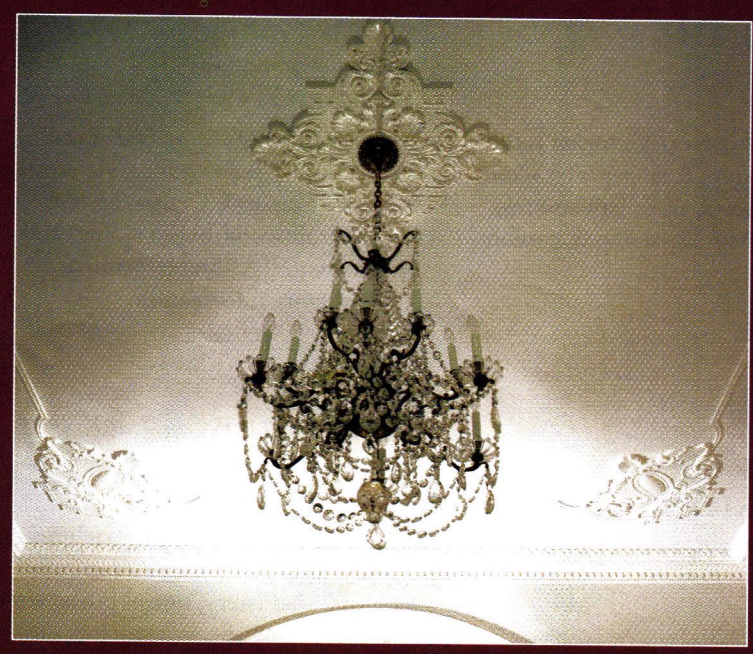
Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snow-guards; many metals.
Write in No. 8300

Old Fashioned Milk Paint Co., The
978-448-6336; Fax: 978-448-2754
www.milkpaint.com
Groton, MA 01450

Manufacturer of milk paint: 16 colors, including barn red, mustard, Lexington green, Federal blue, oyster white & pitch black; add water & mix to desired consistency; for use as wash, full-cover coat or stenciling.
Write in No. 5880

The Old Fashioned Milk Paint Co. manufactures genuine milk paint, a typical Colonial and Shaker finish, in many colors.

The Master Touch



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www.steptoewife.com
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Write in No. 470

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www.superiormoulding.com
Van Nuys, CA 91411

Supplier of standard & custom moldings & more: embossed, sculpted & polyfoam moldings; columns, capitals, ceiling medallions, niches, domes, corbels, furniture legs, windows, doors, stair parts, hardwood flooring & more.
Write in No. 138

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www.tungoilfinish.com
North Hyde Park, VT 05665

Manufacturer of pure, low-toxic polymerized tung-oil finishes: for wood or any porous surface; creates a hand-rubbed, old-world patina; easy to apply & maintain; extensive technical support.
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111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, porch posts, newel posts, rails, balustrades, brackets, capitals, custom mantels, siding & gazebos.
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www.tileartdesign.com
Madison, WI 53711

Supplier of ceramic tile: hand-crafted & subway tile; kitchen & bathroom backsplashes, sinks & countertops; murals & mosaics.
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www.windsorone.com
Windsor, CA 95492

Manufacturer of historically inspired Moldings Collection: whole-room-style concept in Greek Revival, Classical, Craftsman & Colonial Revival; engineered wood-board siding, end & edge glued, finger jointed & double primed.
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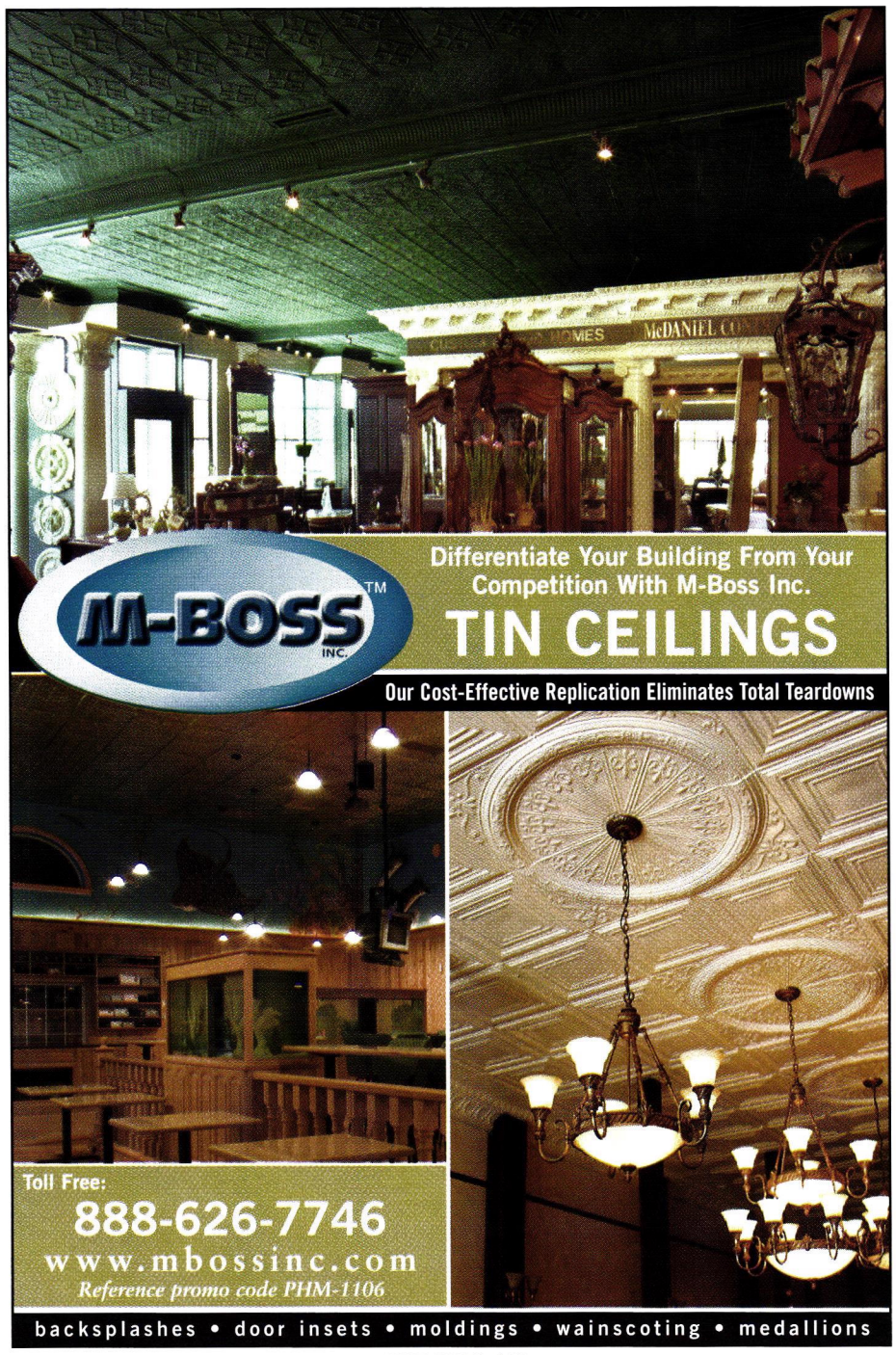
www.woodlineusa.com
Long Beach, CA 90813

Manufacturer of hand- & machine-carved architectural wood elements: brackets, corbels, capitals, columns, balusters, newel posts, rosettes, mantels & more; many species; stock & custom designs.
Write in No. 5240

Worthington Group
800-872-1608; Fax: 904-281-1488
www.worthingtonmillwork.com
Jacksonville, FL 32216

Supplier of architecturally correct columns in wood or PermaCast: round & square; clear columns in 7 species; cornice moldings, balustrades, niches, medallions, mantels, pedestals & more.
Write in No. 1516



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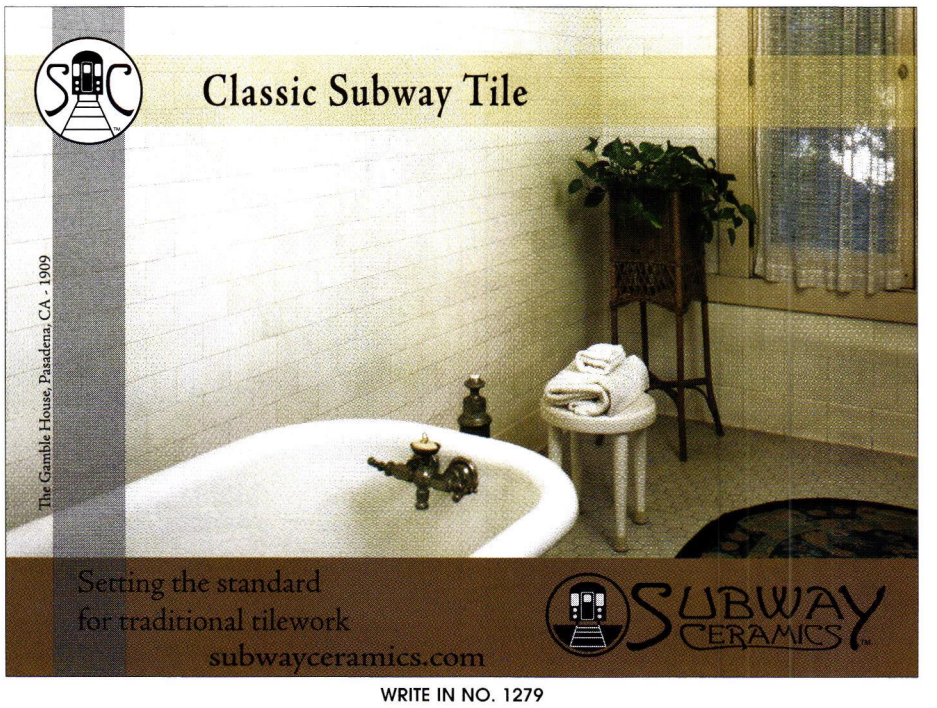

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Landscape & Garden Specialties

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A&M Victorian Decorations, Inc.
800-671-0693; Fax: 626-575-1781
www.aandmvictorian.com
South El Monte, CA 91733
Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, planters, urns, fountains & gazebos; gypsum & cast stone; custom designs & finishes.
Call for more information.

Acorn Forged Iron
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Mansfield, MA 02048
Manufacturer of Early American-style hand-forged iron registers & grilles & iron & stainless-steel door hardware: latches, knobs, door knockers, slide bolts, pulls & more; garage, shutter & wood-gate hardware.
Write in No. 1690

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www.alleghenyrestoration.com
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Write in No. 1004

Bamboo & Rattan created this landscape ornament, which was installed in Lakewood, NY.

Bamboo & Rattan Works, Inc.
800-422-6266; Fax: 732-905-8386
www.bambooandrattan.com
Lakewood, NJ 08701
Custom fabricator of bamboo fencing, gates & traditional Japanese water features: water spouts & deer chasers; half-round bamboo for water troughs; mats & boards for wall coverings; garden ornament; slats, bark, cloth & more.
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www.cardinestudios.com
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www.columns.com
Wilmington, NC 28401
Manufacturer of authentic interior & exterior molded ornament: columns & capitals, pergolas, pillars, pilasters & balustrade systems; plain or fluted shafts; molded polymers, polymer/stone composites & wood.
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Metalsmith: forging, hammering, repousse & lost-wax castings; gates, lighting, tables & other custom pieces; solid bronze & iron; nature designs; all styles & periods.
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Coppa Woodworking
310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731
Manufacturer of screen & storm doors in 160 styles: odd sizes; steel & wood security doors; wood window & door screens; pine, Douglas fir, red oak, mahogany, cedar & redwood; any color; benches & Adirondack furniture; restoration services.
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Custom Home Accessories, Inc.
800-265-0041; Fax: 916-635-0228
www.mailboxes.info
Rancho Cordova, CA 95742
Manufacturer & distributor of decorative mailboxes & classic architectural accents: lampposts & standards, address plaques, weathervanes & cupolas; cast aluminum, brass & copper; Victorian & other styles.

D.J.A. Imports, Ltd.
718-324-6871; Fax: 718-324-0726
www.djaimports.com
Bronx, NY 10466
Distributor of architectural metal & components for gates, railings, stairways & balconies in steel, stainless steel & brass: gate hardware; cantilever gate systems; reproductions & custom orders; machinery & specialty items.
Write in No. 264

Dahlhaus Lighting, Inc.
718-218-6651; Fax: 718-218-6653
www.dahlhaus-lighting.com
Brooklyn, NY 11211
Distributor of cast-aluminum vintage lighting & site furnishings: street lamps & lanterns; doorbells & number plates; bollards, fountains, ornament & mailbox designs from Europe; light bollards; electric & custom gas fixtures.
Write in No. 2767

Directions for Home & Garden
866-428-7652; Fax: 203-748-4875
www.directionshg.com
Danbury, CT 06810
Manufacturer of hand-crafted weathervanes & cupolas: full-bodied weathervanes in copper; wood & vinyl windowed & louvered cupolas; finials, leader heads & gazebos; sundials & mailboxes; installations.
Write in No. 1216

EJMcopper Inc.
407-447-0074; Fax: 407-447-0075
www.ejmcopper.com
Orlando, FL 32804
Manufacturer of custom architectural copper elements: hand-crafted chimney caps, cupolas, finials, spires, dormer vents, leader heads, louvers, weathervanes, mailboxes, gutters & more; online catalog.
Write in No. 588

Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10950
Custom fabricator of ironwork: restoration & refitting; forged iron, stainless steel, aluminum & forged & fabricated bronze; hand- & hot-forge work; patination; design through installation services.
Write in No. 2640

Measuring 32 in. tall and crafted in lead, Piping Boy is available from Florentine Craftsmen.

Florentine Craftsmen, Inc.
800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

Manufacturer of ornamental metalwork & stonework: garden elements, sculpture, fountains, planters, weathervanes, benches, gates, columns & more; bronze, cast aluminum, carved & cast stone, lead, cast iron & wrought iron/steel.
Call for more information.

Gladding, McBean, Div. of Pacific Coast Bldg.
800-776-1133; Fax: 916-772-6718
www.gladdingmcbean.com
Roseville, CA 95747

Manufacturer of clay roof tile: terra cotta, chimney tops & caps, piazza floor tile & garden pottery; CAD drawings; color matching.
Write in No. 1452

Goodwin Associates
585-248-3320; Fax: 585-387-0153
www.goodwinassociates.com
Rochester, NY 14618

Supplier of interior & exterior architectural building products: columns & capitals, balustrade systems, moldings, fireplace surrounds, domes, medallions, metal ceilings & more; polyurethane, wood & fiberglass; stock & custom.
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www.haddonstone.com
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Haddonstone offers many garden products, including this Classical stone-wall fountain.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: columns, lighting, grilles, doors, windows, kitchen hoods & more; cast iron, bronze, aluminum & wrought iron/steel; Arts & Crafts, Victorian & other styles; restoration services.
Write in No. 1210

Historical Arts & Casting custom fabricated this fountain in cast bronze for the Governor's Mansion in Annapolis, MD.

Hutchison Inc.
800-525-0121; Fax: 303-289-3286
www.hutchison-inc.com
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Write in No. 586

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www.jamespetersandson.com
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Manufacturer of period-style hardware: for exterior shutters, doors, windows, gates, garages & barns; new reproduction hardware; wrought steel with black finish & wrought iron.
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www.graneymetaldesign.com
Great Barrington, MA 01230

Custom fabricator of forged metalwork in Classical & other styles: benches, gazebos, railings, gates, entryways, garden furniture & fireplace tools; gold-leaf & exotic finishes; design & installation service; historical restoration.
Write in No. 4840

Kayne & Son Custom Hardware, Inc.
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Custom fabricator of door, window, gate, garage, cabinet, bath, shutter & fireplace hardware: hand-forged steel, copper & bronze or cast bronze; repairs, restorations & reproductions; standard & custom weathervanes; catalog $5.
Call for more information.

Kenneth Lynch & Sons manufactured this tiered fountain, which is topped with a pineapple.

Kenneth Lynch & Sons, Inc.
203-762-8363; Fax: 203-762-2999
www.klynchandsons.com
Wilton, CT 06897

Manufacturer of Classical garden ornament: wall & tiered fountains, Classical & Oriental statuary, park benches, birdbaths, topiary/arbors, sundials, finials & planters; cast stone, lead, copper & bronze; copper weathervanes.
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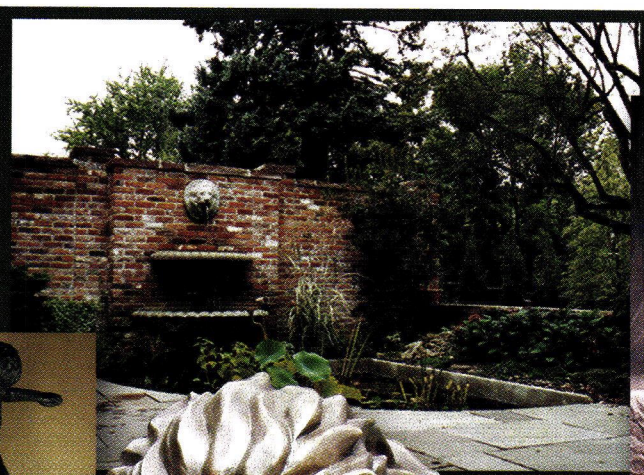

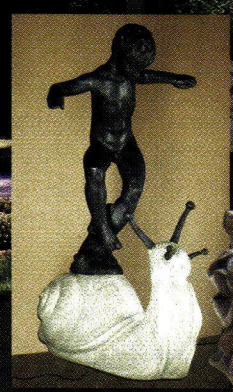

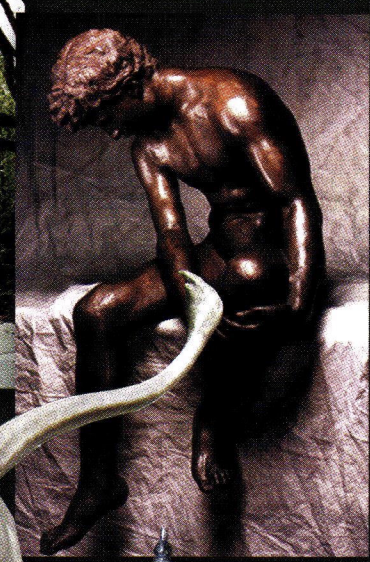

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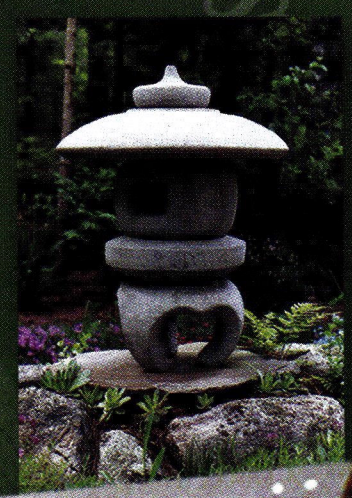

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Designer & manufacturer of interior & exterior lighting fixtures: stylized reproductions rooted in the Colonial; original period-style designs.
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This lantern, model #L-CLD0203B-LB20 from Deep Landing Workshop, measures 32x13¾ in.

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866-803-7518; Fax: 601-894-5195
www.faubourglighting.com
Hazlehurst, MS 39083

Designer & fabricator of historical gas & electric lighting fixtures hand crafted in copper: building-mounted sconces, porch lighting & electrically lit lanterns; automatic gas ignition; Colonial & Classical; custom work.
Write in No. 424

Faubourg fabricated this Creole Finial hanging lantern.

Federalist, The
203-625-4727; Fax: 203-629-8775
www.thefederalistonline.com
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Supplier of interior & exterior lighting fixtures: hand-made reproductions of 18th- & 19th-century-style ceiling-hung & wall- & post-mounted fixtures; gas & electric lanterns, chandeliers, sconces & more; period finishes; custom.
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This handmade wall-mounted lantern is from The Federalist's Chinoserie collection in the style of Virginia ca. 1765.

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Manufacturer of handmade period hardware: furniture, door, window & builders hardware; bathroom fixtures & accessories; tables & objets d'art; hand-crafted interior lighting fixtures; since 1857; catalog $25.
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These wall-mounted fixtures were cast by Historical Arts & Casting.

House of Antique Hardware
888-223-2545; Fax: 503-233-1312
www.houseofantiquehardware.com
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Supplier of door, window, cabinet, furniture, electrical & bath hardware: stair rods & dust corners; push-button switches; brass tube, solid brass & plated steel; original antique & vintage reproductions; Victorian & Arts & Crafts.
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Hutton Metalcrafts, Inc.
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www.copperlamps.com
Pocono Pines, PA 18350

Custom fabricator of handmade solid-copper & -brass lanterns: interior & exterior; Early American designs; hand-cut silhouette fixtures & hand-rubbed finishes; UL-listed; porch & post- & wall-mounted electric lighting.
Write in No. 3285

Imperial Mailbox Systems
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Manufacturer & distributor of cast-aluminum mailboxes, street signs & light poles: for planned developments or individual use.
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Jack Arnold – European Copper
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www.jackarnold.com
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Manufacturer of custom copper chimney pots: patina finish; UL-listed iron lanterns & other lighting fixtures; cast-stone fireplaces; supplier of African Moabi French Country-style cabinetry & Les Chateaux custom windows.
Write in No. 1379

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www.maguireironcorporation.com
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The Historical Oyster Bay Chandelier, model #56475 from Meyda Tiffany, was hand crafted with Gobel art glass and a vintage copper finish.

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Manufacturer of hand-crafted lighting fixtures: table & floor lamps, chandeliers, pendants, ceiling fixtures, sconces & lanterns; solid copper & mica & hand-forged iron & mica; Arts & Crafts & Spanish Revival styles.
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This iron hanging fixture, the Star 221 chandelier from Mica Lamp, is available in 21-, 26- and 32-in. diameters.

Old California Lantern Co.
800-577-6679; Fax: 714-771-5714
www.oldcalifornia.com
Orange, CA 92867

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Olde Mill Lighting Ltd.
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www.oldemilllighting.com
Lancaster, PA 17602

Supplier of hand-crafted lighting: reproduction chandeliers & exterior post- & wall-mounted lanterns & sconces; aged tin, brass & copper; Early American, country & traditional styles.
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This post-mounted lantern is one of the many Early American-style fixtures available from Olde Mill Lighting.

Otteson Co.
972-317-3120; Fax: 972-317-2812
www.traditional-building.com/brochure/otteson.htm
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Rejuvenation
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www.rejuvenation.com
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Manufacturer of period-style lighting & hardware: door, bath, window & cabinet hardware; Victorian, Colonial Revival, Neoclassical, Arts & Crafts, Art Deco & Atomic Age; 12 finishes; direct delivery.
Write in No. 7630

Rejuvenation manufactures the Dover Court chandelier, a Colonial Revival-style fixture from its Sheffield Collection.

Remains Lighting
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www.remains.com
New York, NY 10001

Supplier of antique lighting: E.F. Caldwell & Co., Sterling Bronze Co. & Bradley & Hubbard; new wall & ceiling fixtures; lanterns, sconces & table & floor lamps; Jacobean through Art Moderne styles; UL certified.
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The Lilith sconce, model #IS1728.1, is one of many lighting fixtures available from Remains Lighting's permanent collection.

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Schwartz's Forge & Metalworks, Inc.
315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328

Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fencing, grilles & fountains; forged bronze, Monel, steel & stainless steel; restoration work.
Write in No. 1218

Schwartz's Forge fabricated this forged-bronze chandelier, model #ED99.

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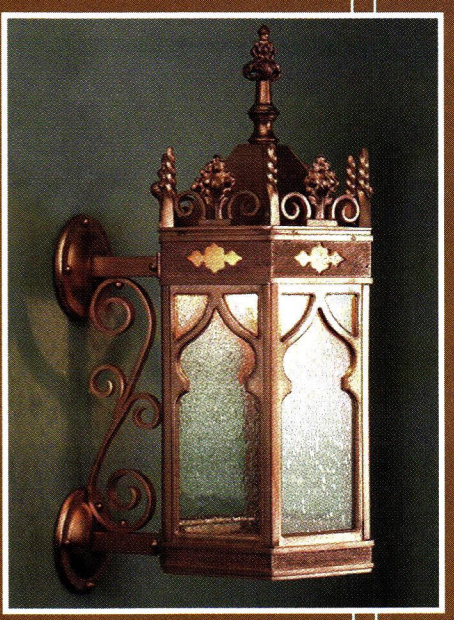

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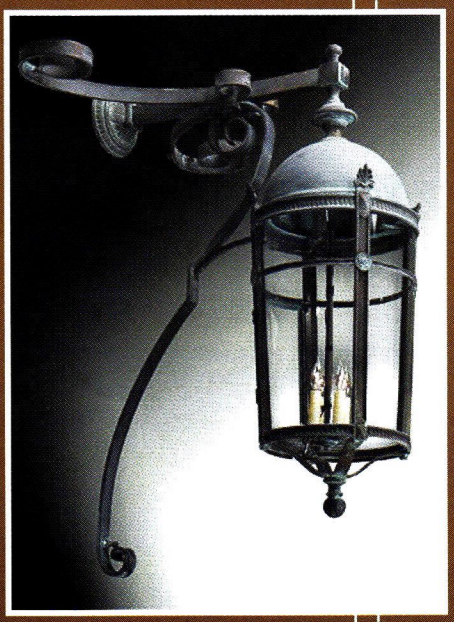

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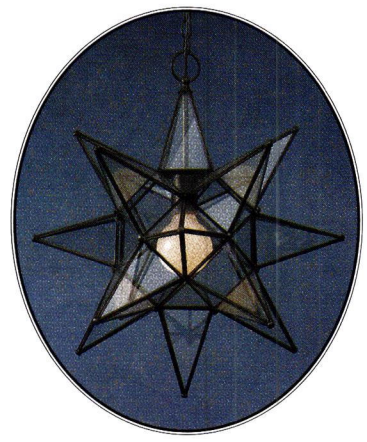

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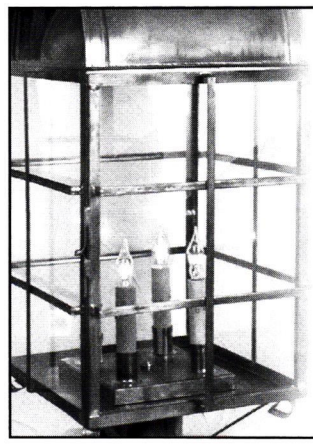

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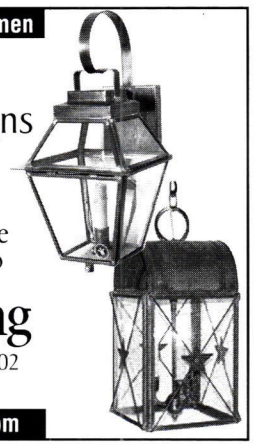

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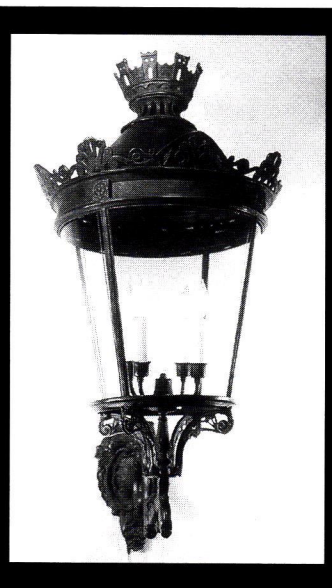

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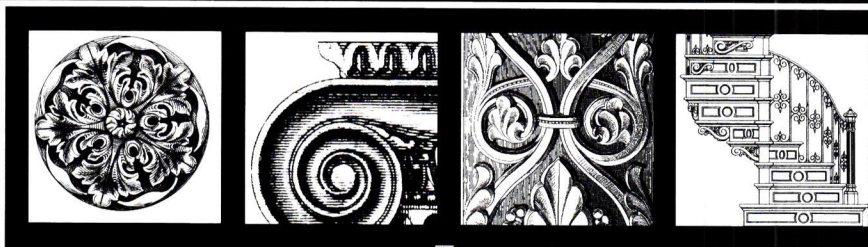

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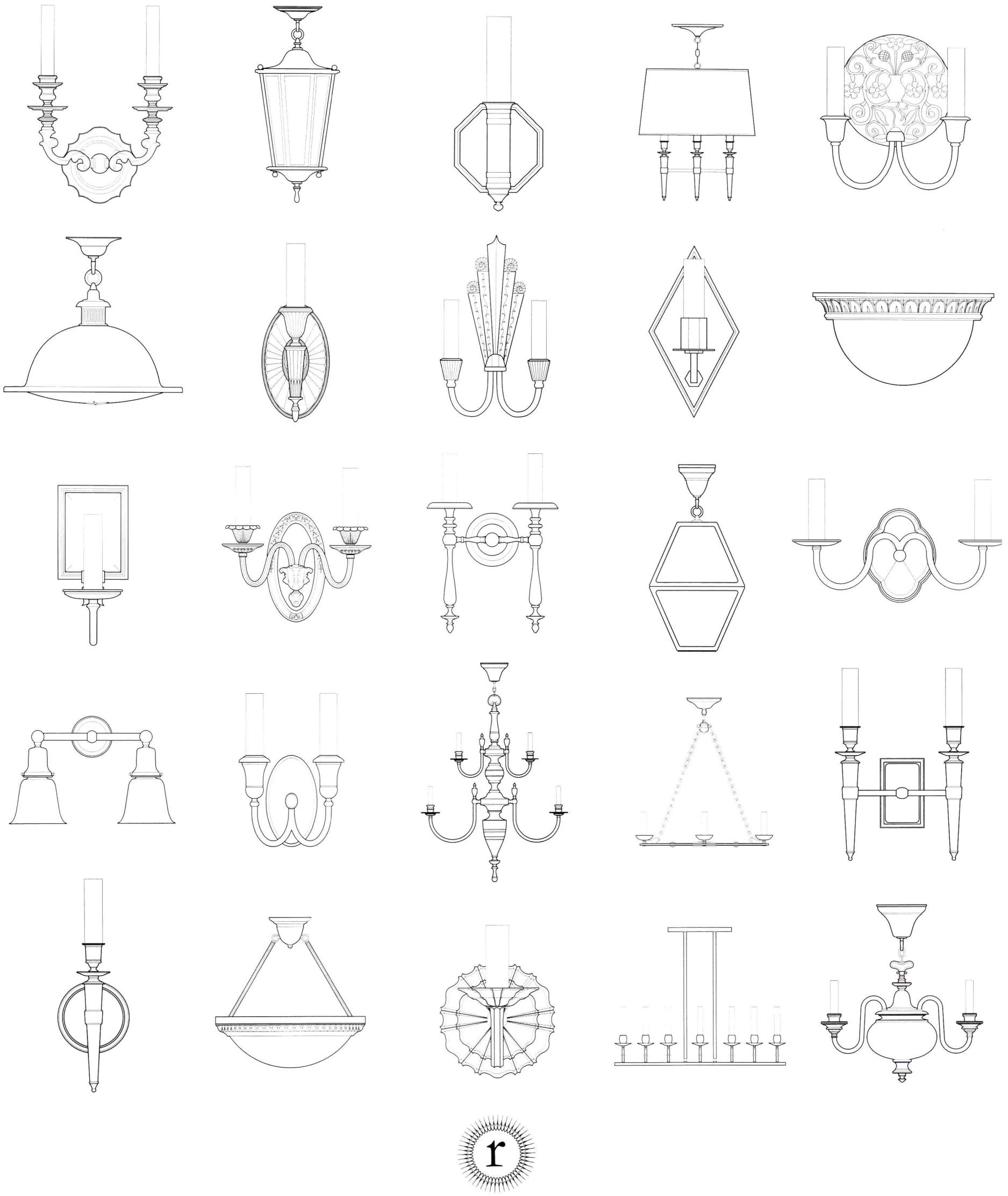

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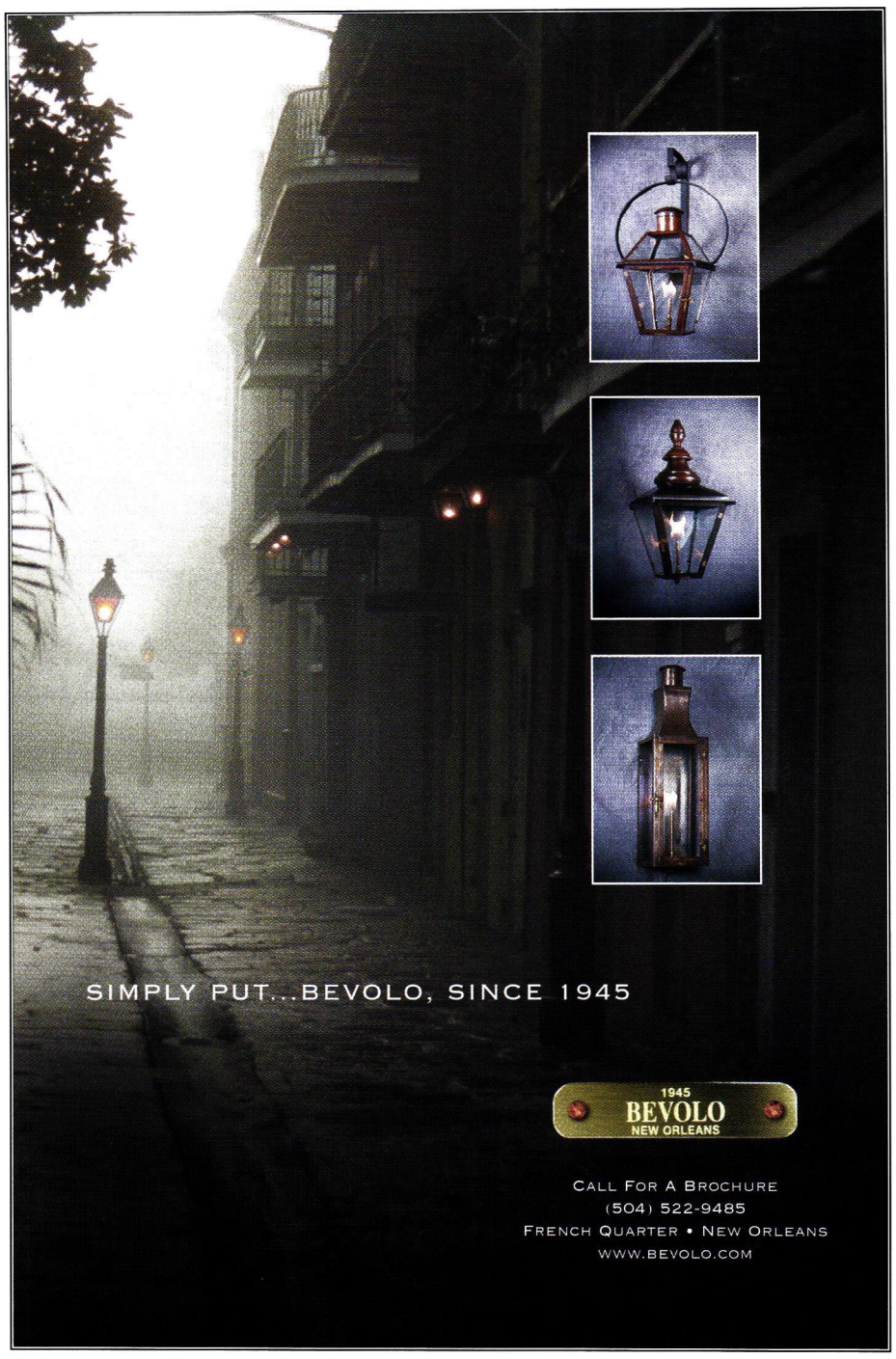

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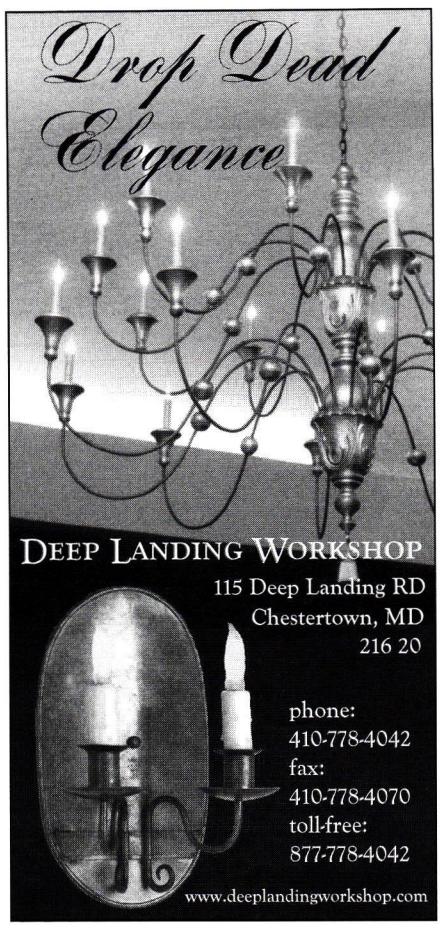

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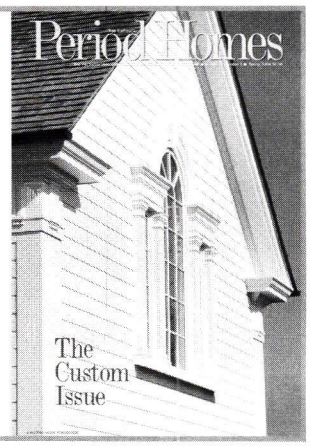

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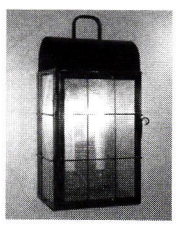

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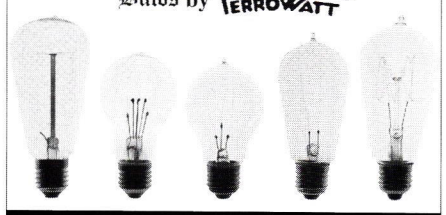

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www.aamsco.com

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Mantels, Fireplaces & Chimneys

Go to www.period-homes.com to order product literature, and click on "Free Product Literature" or fill out the card at page 34. To order literature from all of the companies listed here, enter No. 9840.

A&M Victorian Decorations, Inc.
800-671-0693; Fax: 626-575-1781
www.aandmvictorian.com
South El Monte, CA 91733

Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, planters, urns, fountains & gazebos; gypsum & cast stone; custom designs & finishes.
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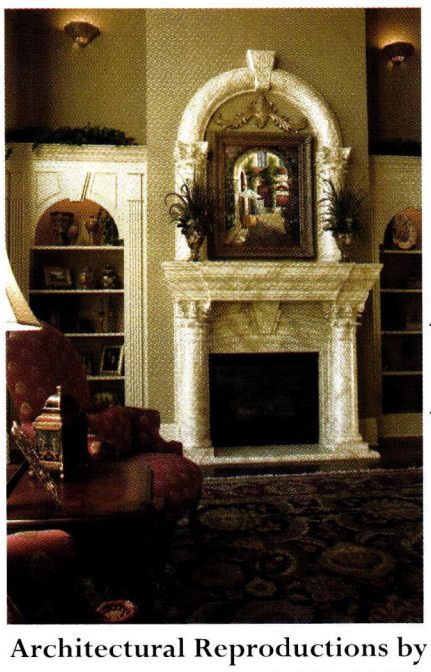
Model #F25 mantel and #OM1 overmantel from A&M Victorian are 115 in. tall when combined.

Architectural Antiques of Indianapolis
317-873-2727; Fax: 317-873-2156
www.antiquewarchitectural.com
Indianapolis, IN 46268

Supplier of architectural salvage: gas & electric lighting, hardware, mantels, doors, garden items & more; brass, bronze & cast iron.
Write in No. 1395

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 40,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.
Write in No. 5008



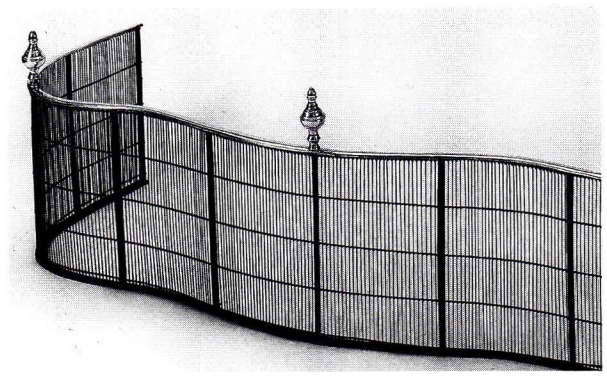
Roman Corinthian pilasters and half-columns from Architectural Reproductions from Timeless were used for this elegant fireplace and overmantel with faux-marble finish.

Architectural Reproductions by Timeless
800-665-4341; Fax: 770-205-1447
www.timelessarchitectural.com
Cumming, GA 30041

Designer & manufacturer of Classically styled balustrade systems & decorative capitals & columns: lightweight, insect- & weather-resistant cultured marble, fiberglass & resin; smooth & detailed surfaces; CAD drawings & AIS specs.
Write in No. 1246

Ball & Ball Hardware
610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341

Manufacturer of furniture, cabinet, window, shutter & door hardware: brass, cast iron, bronze, wrought iron & steel; new reproduction & antique/reconditioned hardware; fireplace accessories; services.
Write in No. 2930



This wire fireplace fender, made to custom specifications by Ball & Ball, features a hand-forged upright frame bar.

Bendix Architectural Products Inc.
800-526-0240; Fax: 800-423-6349
www.bendixarchitectural.com
Englewood, NJ 07631

Manufacturer of machine-carved decorative wood moldings & ornaments & hand-carved elements: corbels, onlays, drops, stair parts, legs & corner posts; maple, cherry & red oak; custom carving in many woods per client specifications.
Write in No. 1362

Brandt, Sylvan
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543

Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, mantels, sinks & bathtubs; antique & resawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; since 1960.
Write in No. 3950

Cardine Studios
540-439-6460; Fax: 540-439-6462
www.cardinestudios.com
Bealeton, VA 22712

Designer & fabricator of hand-forged metalwork: furnishings, pot racks, lighting, fireplaces, gates, door hardware, straight & curved railings, panels & balusters; iron, bronze, copper, aluminum & stainless; national market.
Write in No. 1474

Copper-Inc.com
888-499-1962; Fax: 888-499-1963
www.copper-inc.com
Dickinson, TX 77539

Manufacturer & distributor of hand-crafted copper ridge caps, cupolas, finials, vents, gutter systems, chimney caps & pots, weathervanes, copper finishing products & more: custom; copper & lead-coated copper; online catalog.
Write in No. 1312

CopperCraft, Inc.
800-486-2723; Fax: 817-490-9661
www.coppercraft.com
Keller, TX 76248

Fabricator of architectural sheet metal using traditional metalworking skills & modern technology: spires, weathervanes, dormers, cupolas, cornices, gutters, metal roofing, cladding, chimney caps & more; copper & lead-coated copper.
Write in No. 1490

Cumberland Woodcraft Co.
717-243-0063; Fax: 717-243-6502
www.cumberlandwoodcraft.com
Carlisle, PA 17013

Manufacturer & distributor of hand-crafted millwork & ornament: Spanish cedar, poplar & mahogany; licensee of the Victorian Society in America for wood trim; columns, screens & storms, mantels, trim, balustrades, cornices & porch parts.
Write in No. 1310

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773-847-6300; Fax: 773-847-6357
www.decoratorssupply.com
Chicago, IL 60609

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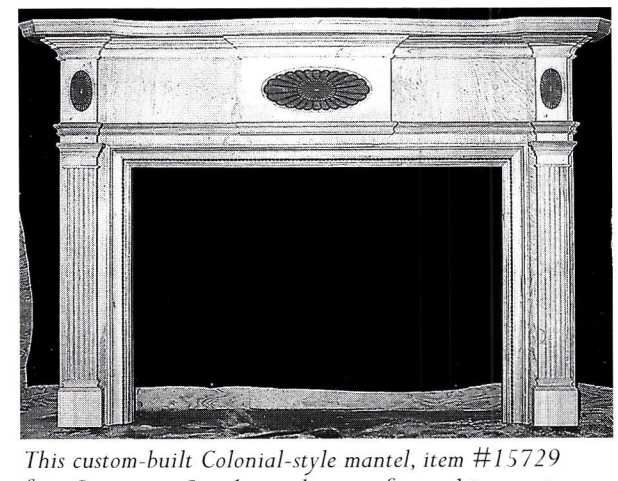
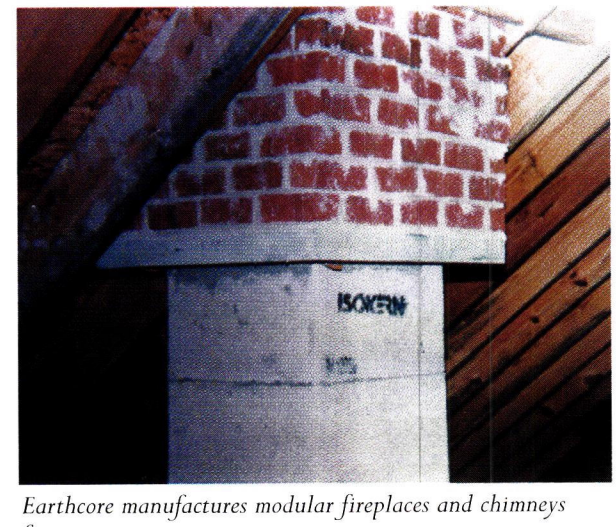


This custom-built Colonial-style mantel, item #15729 from Decorators Supply, can be manufactured in any size and wood species.

Earthcore Industries, Inc./Isokern
800-642-2920; Fax: 904-363-3408
www.isokern.net
Jacksonville, FL 32256

Supplier of lightweight, modular, masonry fireplaces & chimney systems made from volcanic pumice: interior & exterior; custom finishes; standard, vent-free & b-vent gas units; UL127, 103HT for wood & gas; residential and commercial.
Write in No. 1187



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www.felber.net
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Write in No. 2890

Forshaw
800-367-7429; Fax: 800-845-2689
www.forshawmantels.com
St. Louis, MO 63044

Custom fabricator of mantels: cast stone & plaster; pine, oak, poplar, cherry & other hardwoods; precast mantels for 33-, 36-, 42- & 43-in. openings; wood mantels fit any size fireplace; stone mantels fit 36- to 42-in. fireplaces.
Write in No. 377

Foster Reeve & Associates, Inc.
718-609-0090; Fax: 718-609-0061
www.fraplaster.com
Brooklyn, NY 11222

Custom fabricator of fine ornamental & architectural plaster details: columns & mantels; specialty plaster wall finish applications & stock moldings: design development (CAD), engineering & plaster program-management services.
Write in No. 1326

Gladding, McBean, Div. of Pacific Coast Bldg.
800-776-1133; Fax: 916-772-6718
www.gladdingmcbean.com
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Manufacturer of clay roof tile: terra cotta, chimney tops & caps, piazza floor tile & garden pottery; CAD drawings; color matching.
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Good Time Stove Co.
413-268-3677; Fax: 413-268-9284
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Good Time Stove supplies ca. 1880-1920 antique cylinder stoves, including the Standard Jewel Cylinder wood stove.

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www.haddonstone.com
Bellmawr, NJ 08031

British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: balustrades, columns, capitals, porticoes, cornices, molding, trim, molded panels & more; fountains; custom components; 200-p. catalog.
Write in No. 4020

Jack Arnold – European Copper
800-391-0014; Fax: 918-494-0884
www.jackarnold.com
Tulsa, OK 74133

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Write in No. 1379

Seven styles of copper chimney pots are available from Jack Arnold, including the Bishop and Bishop II models.

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818-348-7230; Fax: 818-348-7231
www.jmswoodproducts.com
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Write in No. 6320

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413-528-6744; Fax: 413-528-6749
www.graneymetaldesign.com
Great Barrington, MA 01230

Custom fabricator of forged metalwork in Classical & other styles: benches, gazebos, railings, gates, entryways, garden furniture & fireplace tools; gold-leaf & exotic finishes; design & installation service; historical restoration.
Write in No. 4840

Kayne & Son Custom Hardware, Inc.
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

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800-542-2379; Fax: 800-948-5558
www.kingmetals.com
Dallas, TX 75228

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800-325-2188; Fax: 443-200-0010
www.traditional-building.com/brochure/manor.htm
Baltimore, MD 21207

Nationwide supplier of architectural elements: custom fabricator of components in DuraStyl & PVC; ceiling medallions, domes, balustrades, cornices, mantels, molding & trim; load-bearing fiberglass columns & capitals.
Write in No. 703

No 9 Studio UK
011-44-1769-540-471; Fax: 011-44-1769-540-864
www.no9uk.com
Umberleigh, Devon, England, UK EX37 9HF

Manufacturer of terra-cotta architectural elements: chimney pots, Dragon Ridge tile, murals, planters, garden furniture, fountains, sculpture & architectural & monumental ceramics; special brick & features.
Write in No. 1321

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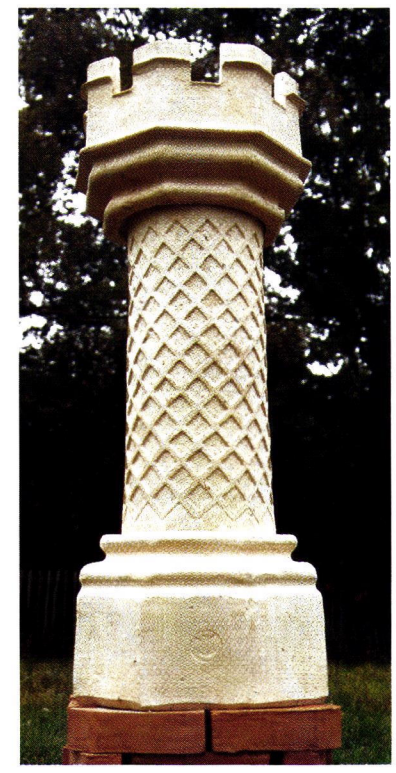

Northern Roof Tile supplies hand-crafted clay chimney pots.

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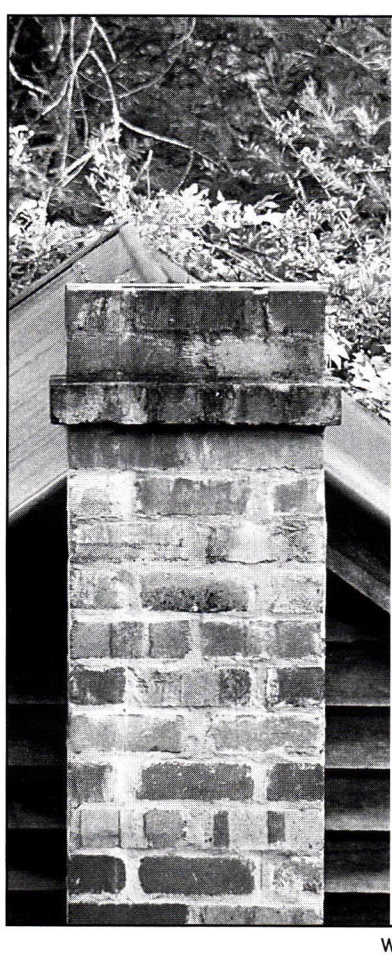

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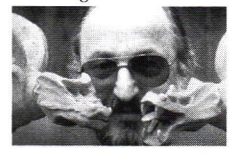

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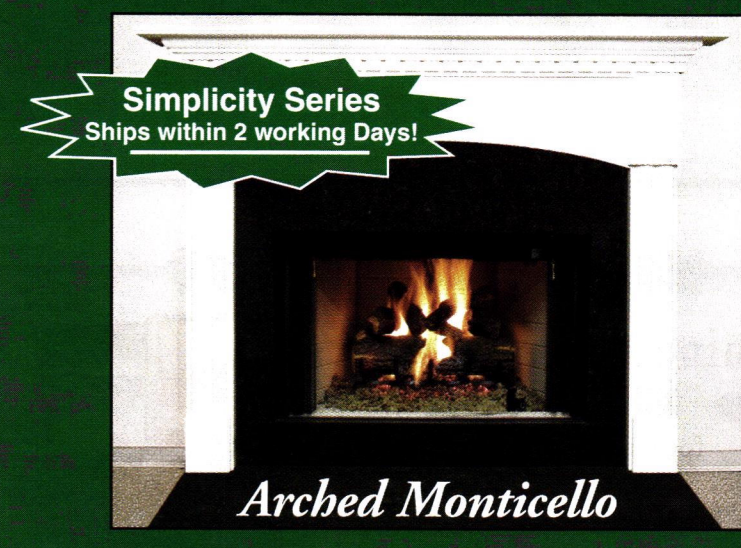

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www.oldwoodworkshop.com
Pomfret Center, CT 06259

Supplier of antique reclaimed & resawn wood flooring & vintage building materials: hand-hewn beams, antique doors & period iron hardware; manufacturer of custom tables & countertops in antique wood; mantels.
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www.uniquemantel.com
Pomona, CA 91766

Manufacturer & supplier of hand-carved marble mantels: all styles; stock designs & custom work; fountains & statues in stock.
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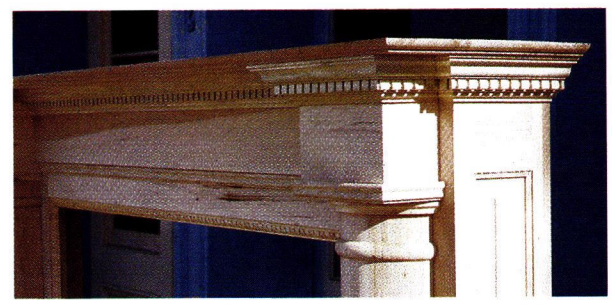
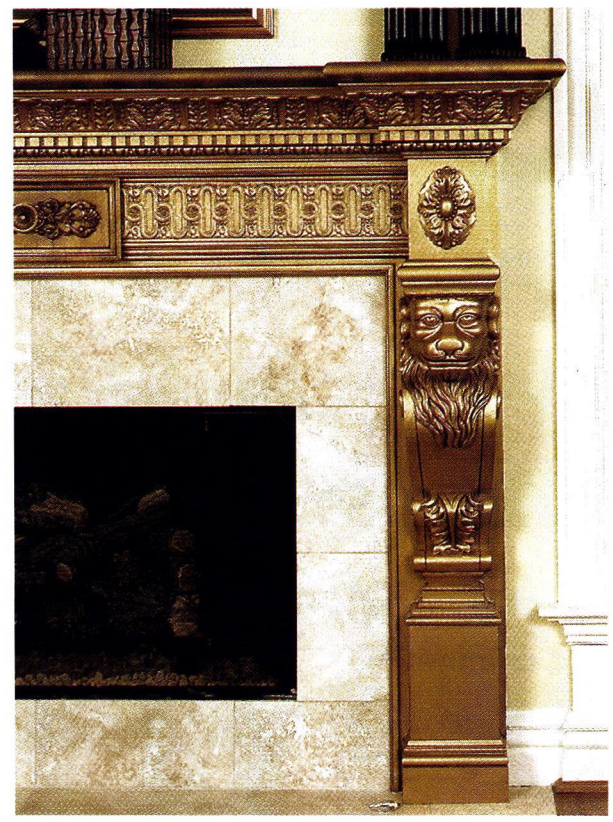


The Wood Factory used stile-and-rail construction to fabricate this pecan mantel.

The Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, porch posts, newel posts, rails, balustrades, brackets, capitals, custom mantels, siding & gazebos.
Write in No. 7120



This gilded mantel is one of 12 designs from White River.

White River Hardwoods-Woodworks
800-558-0119; Fax: 479-444-0406
www.mouldings.com
Fayetteville, AR 72701

Manufacturer of architectural millwork: Mon Reale moldings, authentic hand-carved line of adornments for cabinetry & furniture in linden, cherry & maple; lineals, finials, mantels & range hoods in stock.
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Wiemann Ironworks
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Designer, fabricator, finisher & installer of ornamental metalwork: gates, railings, doors, lighting, fencing, fireplace tools, mantels, hardware & more; cast & wrought bronze, aluminum, iron & steel; CAD services & consulting; since 1940.
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Metalwork

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www.acornmfg.com
Mansfield, MA 02048
Manufacturer of Early American-style hand-forged iron registers & grilles & iron & stainless-steel door hardware: latches, knobs, door knockers, slide bolts, pulls & more; garage, shutter & wood-gate hardware.
Write in No. 1690

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www.archgrille.com
Brooklyn, NY 11215
Supplier of grilles: custom perforated & linear bar; aluminum, brass, bronze, stainless steel & steel; variety of finishes; stock sizes; water-jet & laser cutting.
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www.outwater.com
Bogota, NJ 07603
Manufacturer of 40,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.
Write in No. 5008

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519-743-9710; Fax: 519-570-1447
www.tinceiling.com
Petersburg, ON, Canada N0B 2H0
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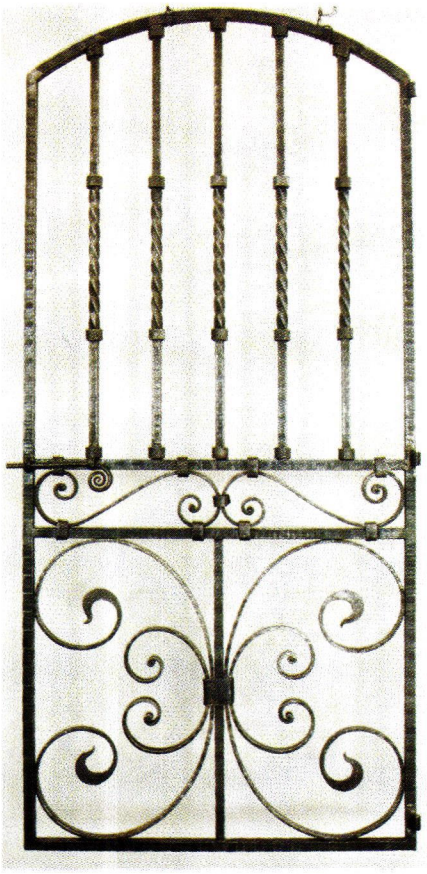

This wine cellar gate was crafted by Cardine Studios.

Cardine Studios
540-439-6460; Fax: 540-439-6462
www.cardinestudios.com
Bealeton, VA 22712
Designer & fabricator of hand-forged metalwork: furnishings, pot racks, lighting, fireplaces, gates, door hardware, straight & curved railings, panels & balusters; iron, bronze, copper, aluminum & stainless; national market.
Write in No. 1474

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www.coestudios.com
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www.copper-inc.com
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Write in No. 1312

CopperCraft, Inc.
800-486-2723; Fax: 817-490-9661
www.coppercraft.com
Keller, TX 76248
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www.djaimports.com
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Write in No. 264

EJMcopper Inc.
407-447-0074; Fax: 407-447-0075
www.ejmcopper.com
Orlando, FL 32804
Manufacturer of custom architectural copper elements: hand-crafted chimney caps, cupolas, finials, spires, dormer vents, leader heads, louvers, weathervanes, mailboxes, gutters & more; online catalog.
Write in No. 588

Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10950
Custom fabricator of ironwork: restoration & refitting; forged iron, stainless steel, aluminum & forged & fabricated bronze; hand- & hot-forge work; patination; design through installation services.
Write in No. 2640

This staircase from Fine Architectural Metalsmiths features a railing forged from 1-in. hot-split, tapered, collared and pinned elements. Photo: Olson Photographic, LLC

Fitts Stair Components
800-633-4213; Fax: 205-758-7724
www.fitts.com
Tuscaloosa, AL 35401
Manufacturer of stair components: balustrades, posts, railings, newels & custom turnings; hardwoods, softwoods & forged metal.
Write in No. 1513

Frank Morrow Co.
800-556-7688; Fax: 401-941-3810
www.frankmorrow.com
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Designer & manufacturer of more than 6,000 ornamental metal trims (embossed banding & perforated gallery), stampings (leaves, flowers, husks, bobeches, animals & more) & motif gray iron castings.
Write in No. 1501

The large Tudor Rose is model #11736 decorative metal stamping from Frank Morrow.

Gaby's Shoppe
800-299-4229; Fax: 214-748-7701
www.gabys.com
Dallas, TX 75207
Manufacturer of hand-forged wrought-iron drapery hardware & accessories: custom rods, finials, brackets & holdbacks; European metalworking skills; hand crafted & hand finished.
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Fabricator of copper sheet-metal roofing & ornament: horizontal-radius curved gutters, gutter hardware, stampings, gargoyles, leader heads, weathervanes, finials, cupolas, smooth downspout elbows, patented copper shingles & more.
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www.deabath.com
Murphys, CA 95247
Supplier of Early American & Victorian bathroom fixtures & accessories: antique & reproduction bathroom fixtures; tubs, high-tank toilets, pedestal sinks, medicine cabinets, mirrors & more; cabinet hardware.
Write in No. 1725

Bathroom Machineries manufactured this low-flush toilet in an historically accurate reproduction of a classic 1910-style water closet.

Brandt, Sylvan
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www.sylvanbrandt.com
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Write in No. 1474

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2303 Kennedy St. NE
Minneapolis, MN 55413
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www.iceforge.com
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Custom fabricator of ironwork: restoration & refitting; forged iron, stainless steel, aluminum & forged & fabricated bronze; hand- & hot-forge work; patination; design through installation services.
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212-243-5270; Fax: 212-727-2290
www.peguerin.com
New York, NY 10014
Manufacturer of handmade period hardware: furniture, door, window & builders hardware; bathroom fixtures & accessories; tables & objets d'art; hand-crafted interior lighting fixtures; since 1857; catalog $25.
Write in No. 343

Historical Arts & Casting, Inc.
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www.historicalarts.com
West Jordan, UT 84088
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Write in No. 1210

House of Antique Hardware
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www.houseofantiquehardware.com
Portland, OR 97232
Supplier of door, window, cabinet, furniture, electrical & bath hardware: stair rods & dust corners; push-button switches; brass tube, solid brass & plated steel; original antique & vintage reproductions; Victorian & Arts & Crafts.
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Monarch Products Co.
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www.monarchrad.com
Carlstadt, NJ 07072
Manufacturer of all-steel radiator enclosures: grille front; 20 styles; many color options; baked-enamel finishes; stock & custom.
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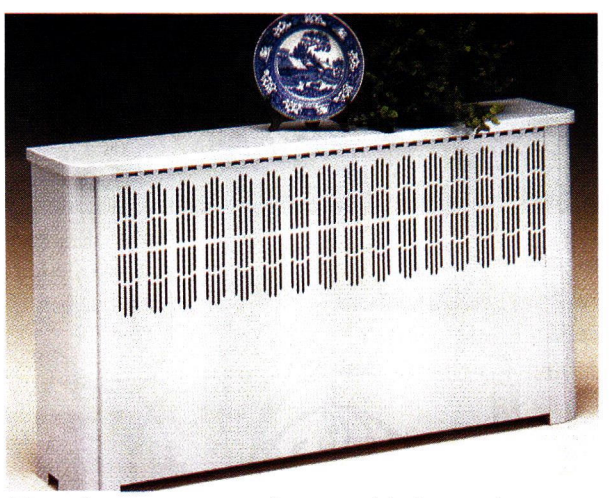

This radiator cover is one of many models that can be acquired from Monarch Products.

New England Wine Cellars LLC
800-863-4851; Fax: 860-672-6347
www.newcellars.com
West Cornwall, CT 06796
Designer & installer of wine cellars: simple, efficient storage to complete thematic concepts; residential & commercial.
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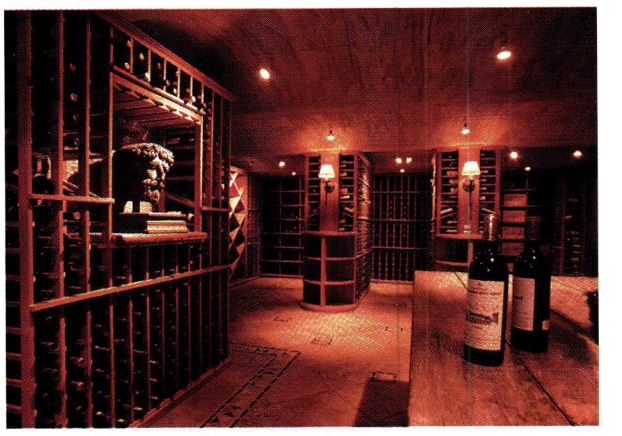

New England Wine Cellars custom crafted this wine cellar, providing the shelving and racks. Photo: George Gardner

Rejuvenation
888-401-1900; Fax: 503-227-4827
www.rejuvenation.com
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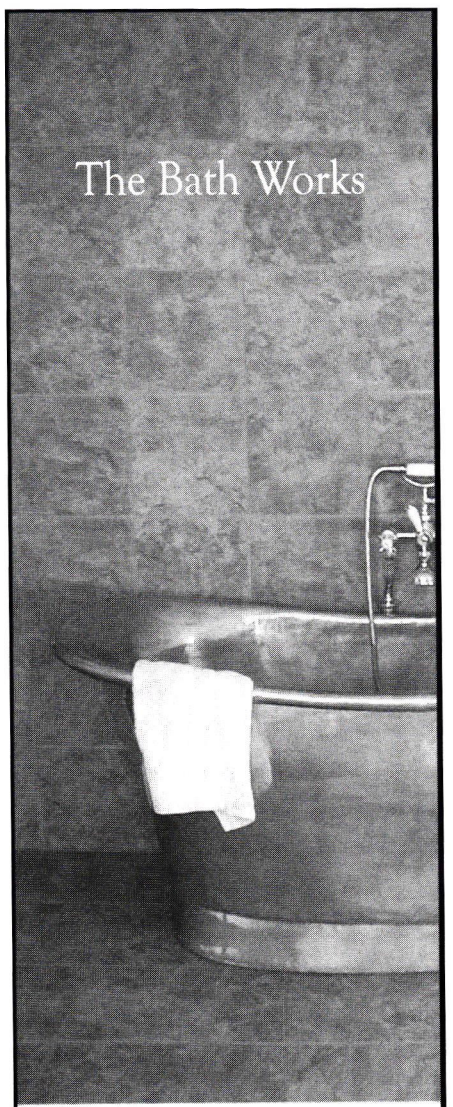

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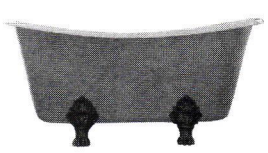

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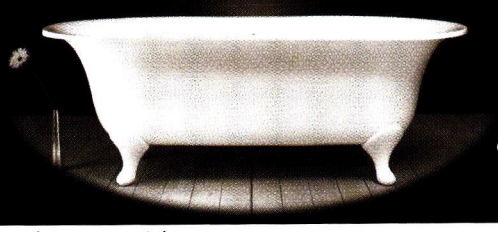

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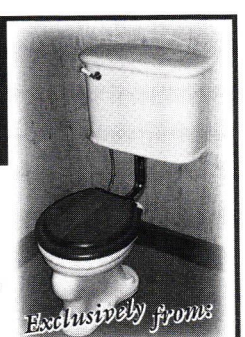

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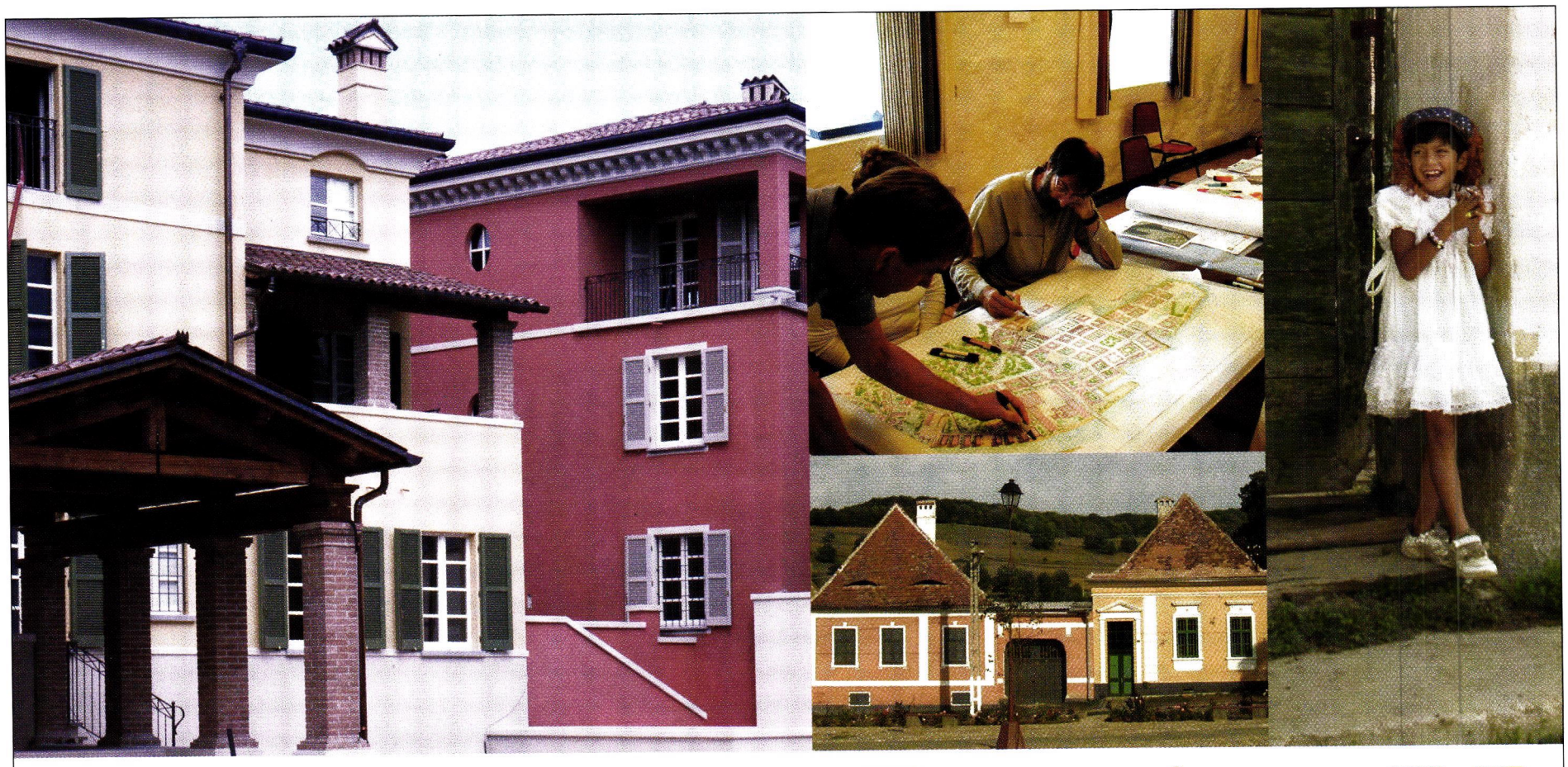

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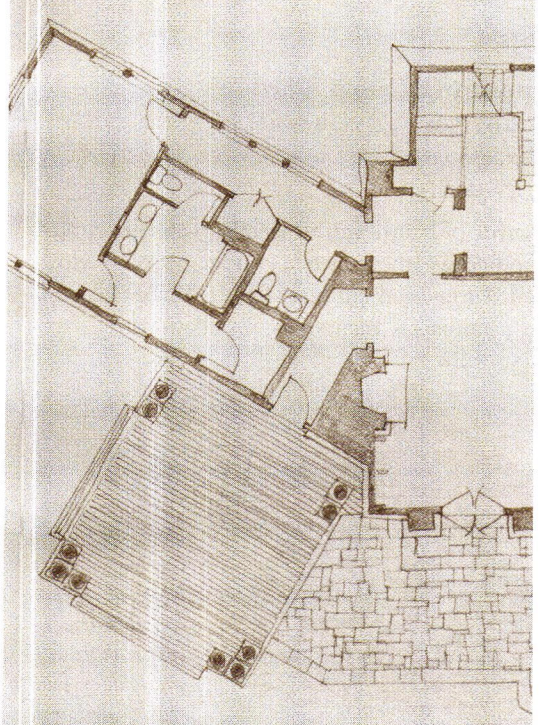
The International Network for Traditional Building, Architecture & Urbanism is a worldwide organization dedicated to the support of traditional building, the maintenance of local character and the creation of better places to live. **www.intbau.org**

✔ **Entries Due:**
February 1, 2007

✔ **Live Competition:**
March 8-10, 2007
Traditional Building Show
Hynes Convention Center
Boston, MA

Call for Entries



A LIVE Design Competition

New old houses offer a freshness to our country's landscape. They bring back a sense of place to the home and are an important and ever-increasing movement in residential architecture.

What is it about old houses that people love so much? Is it the wooden floor boards, wavy glass, pleasing proportions, or warming hearth? They may love the integrity, craftsmanship, and harmony found in antique houses, but the reality of restoring old structures for many is a daunting task. New old houses satisfy this insatiable appetite for the past while offering all the amenities of today.

✔ Who May Enter?

Open to designers, architects and design/build builders willing to take on the task of creatively providing solutions presented by a detailed "design program" derived from a fictitious client and building site. The winning design will be marketed nationally in Restore Media's *New Old House* with plan sales profits shared with the designer.

✔ Where and When?

The LIVE Design Challenge will take place at the Hynes Convention Center in Boston during the Traditional Building Show exhibit hall hours on March 8-10, 2007. As a participant, you will be busily working for three-days at locations where conference attendees may observe and interact with you. This is a prime opportunity to exhibit your talents to thousands of potential clients.

✔ How to Enter?

To qualify for the Traditional Building Design Challenge you must submit an application and up to 3 portfolios of your work. Portfolio submissions should include renderings, images, or photos of specific projects that reflect your experience and knowledge of the traditionally-inspired movement. To download a Traditional Building Design Challenge application, please visit www.traditionalbuildingshow.com or call 866.566.7840, ext 112 to receive it by fax or email.

For information please contact:

Steven Mickley
The American Institute of Building Design
phone: 800.366.2423
email: steve@aibd.org

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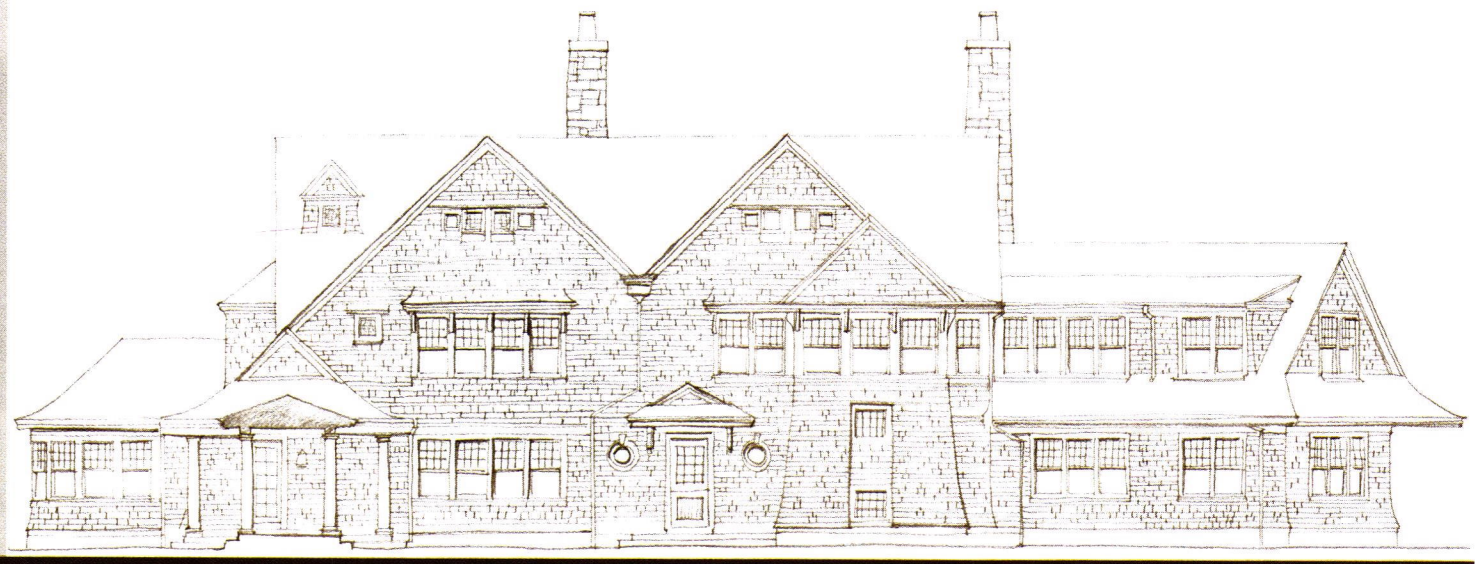

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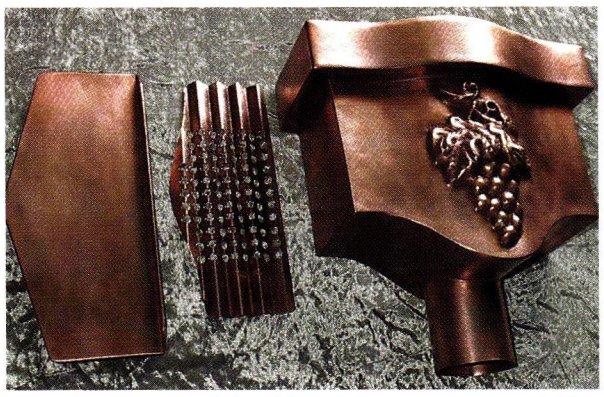

This Shield-style leaderhead from A.B. Raingutters, available with any style of repoussé, is made of thick 32-oz. copper or cast bronze.

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www.alpinesnowguards.com
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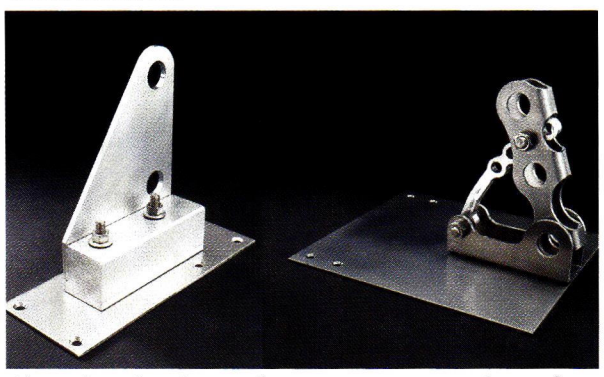

Alpine SnowGuards manufactures snow-retention devices for every type of roof.

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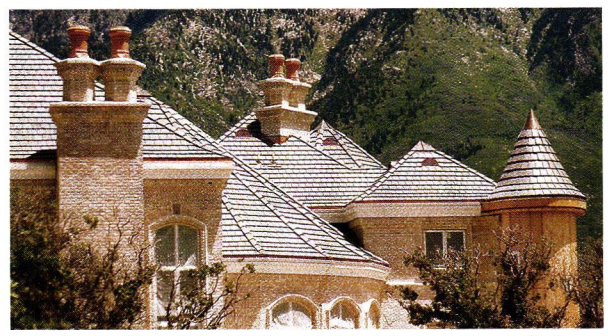

Bartile Roofs used interlocking slate-style concrete roof tile and interlocking, tapered and arced turret tile to complete this roof.

Bartile Roofs, Inc.
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www.bartile.com
Centerville, UT 84014

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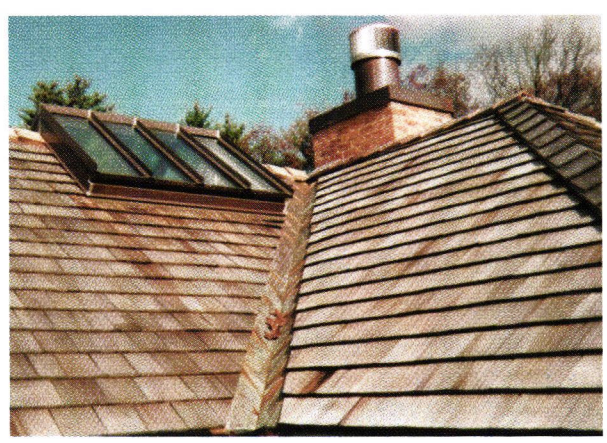

This wood-shingle roof features a custom skylight fabricated by Charles River Restoration.

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www.classicgutters.com
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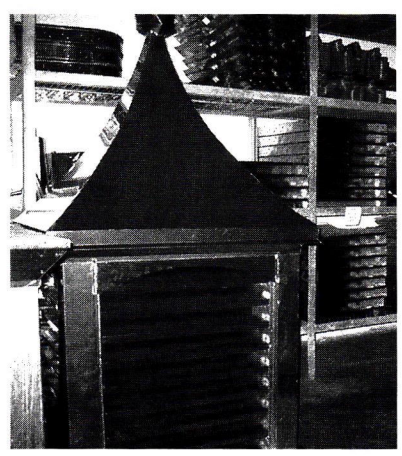

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www.copper-inc.com
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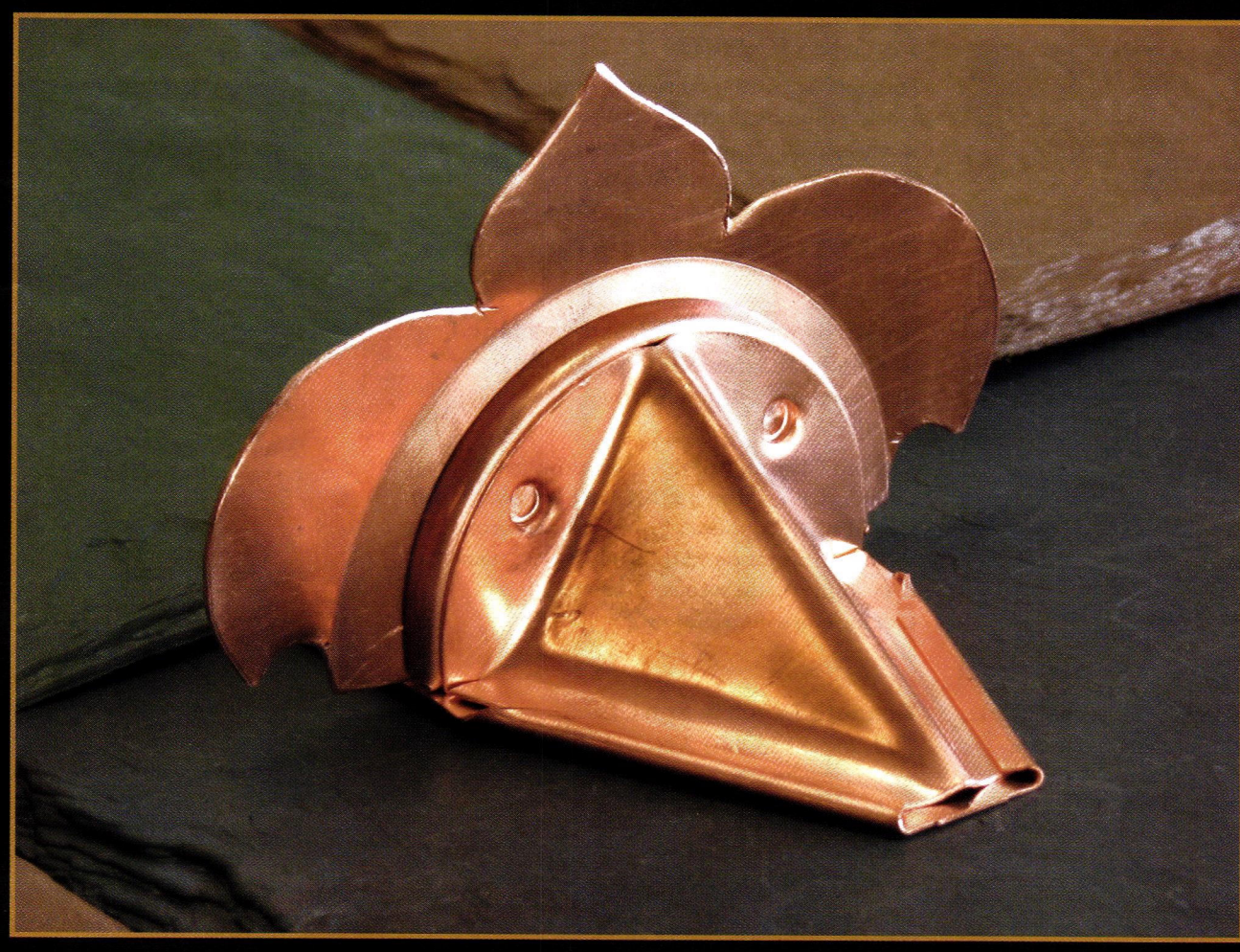

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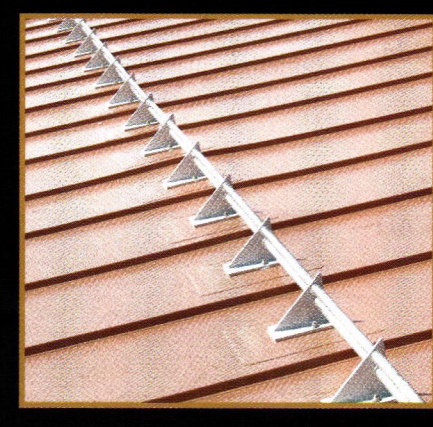

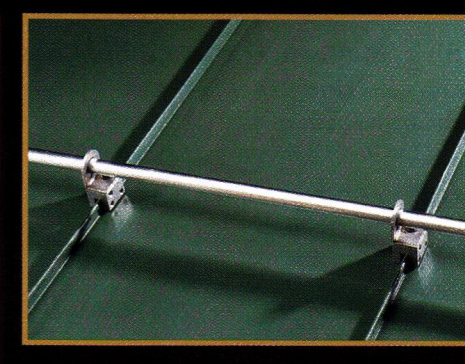

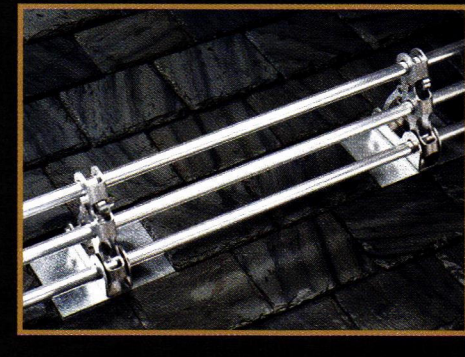

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www.ejmcopper.com
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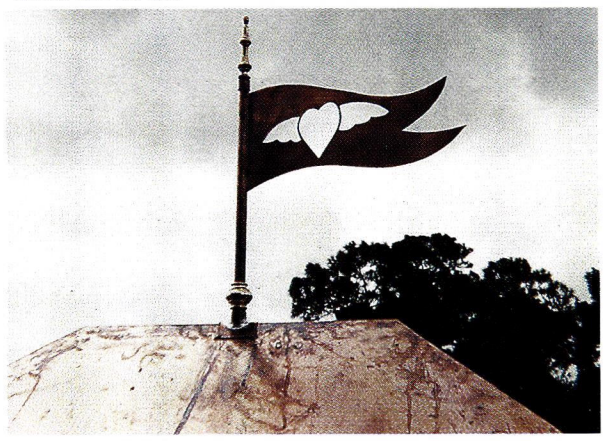

The Flying Heart weathervane was manufactured by EJMcopper.

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www.nikocontracting.com
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Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards; many metals.
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www.no9uk.com
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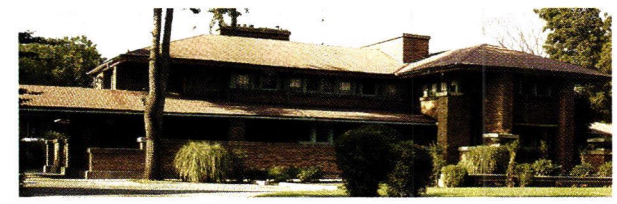

Northern Roof Tile supplied the clay roof tile for the restoration of Frank Lloyd Wright's Darwin Martin House complex in Buffalo, NY.

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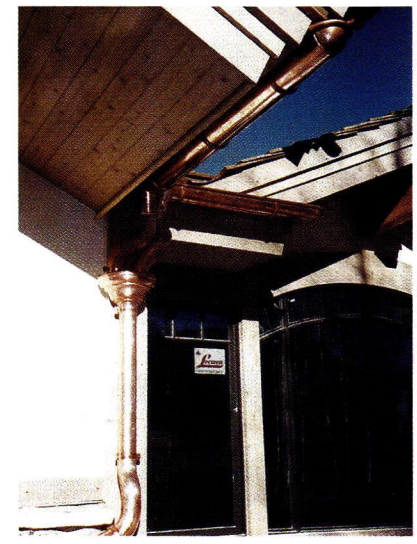

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RainTrade supplied the copper gutters and leader heads for this residence.

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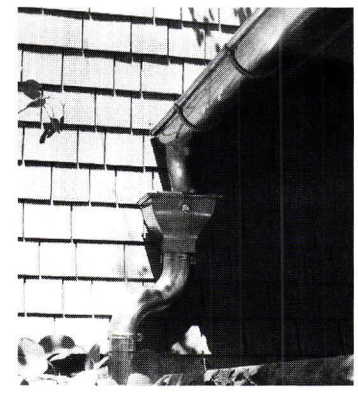

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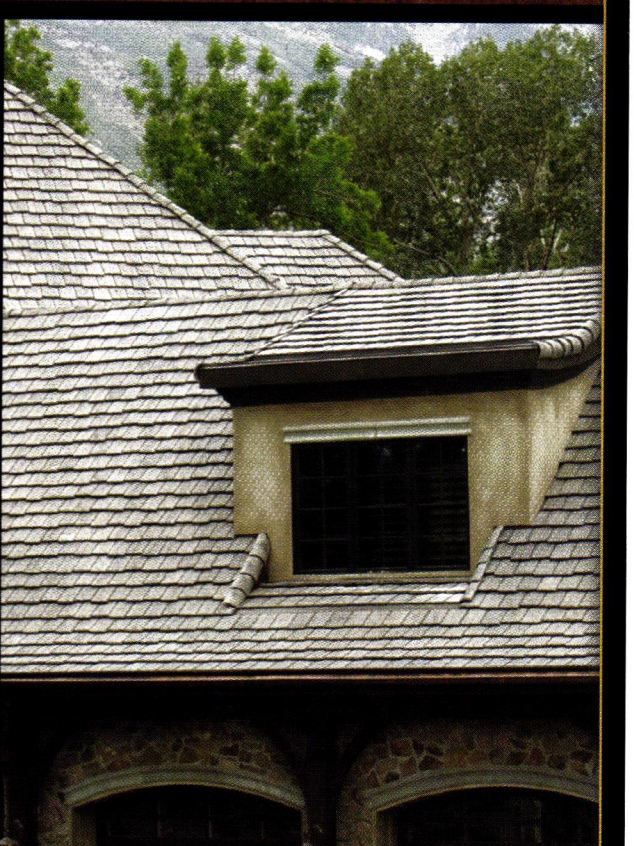

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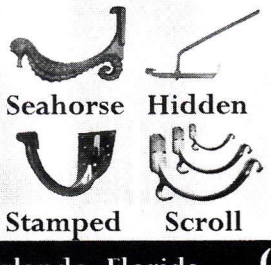

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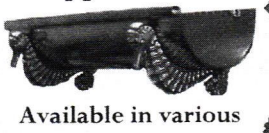

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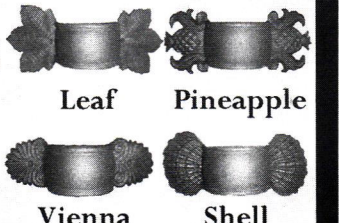

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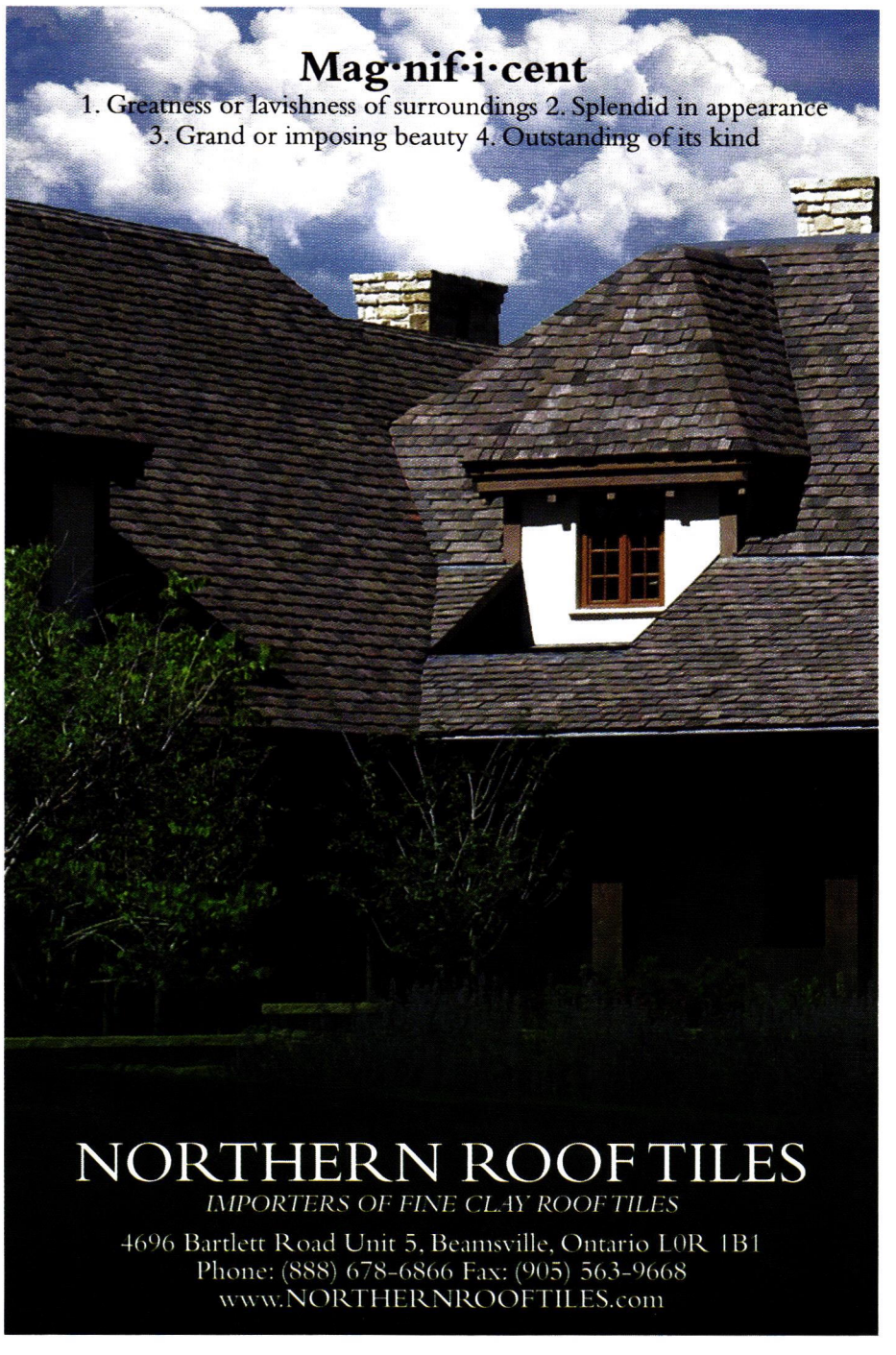

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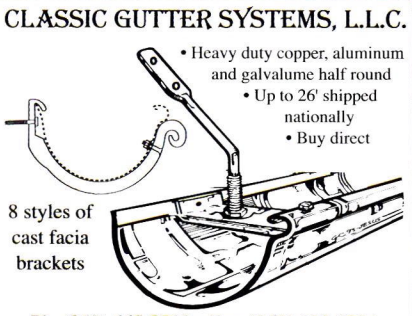

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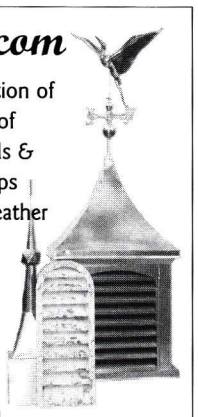

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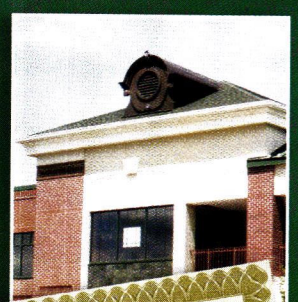

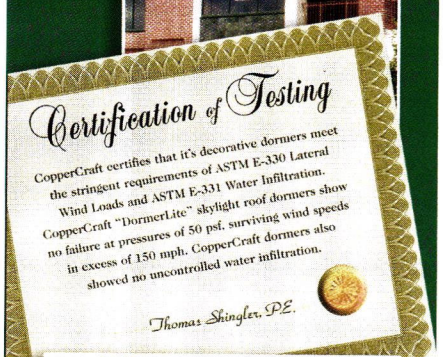
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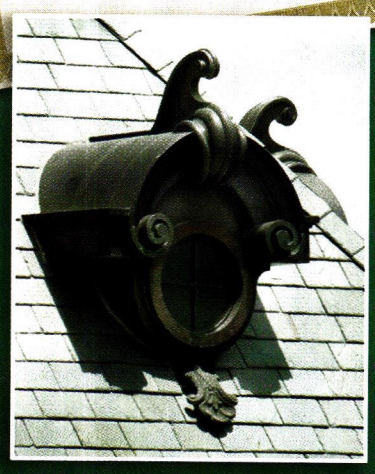

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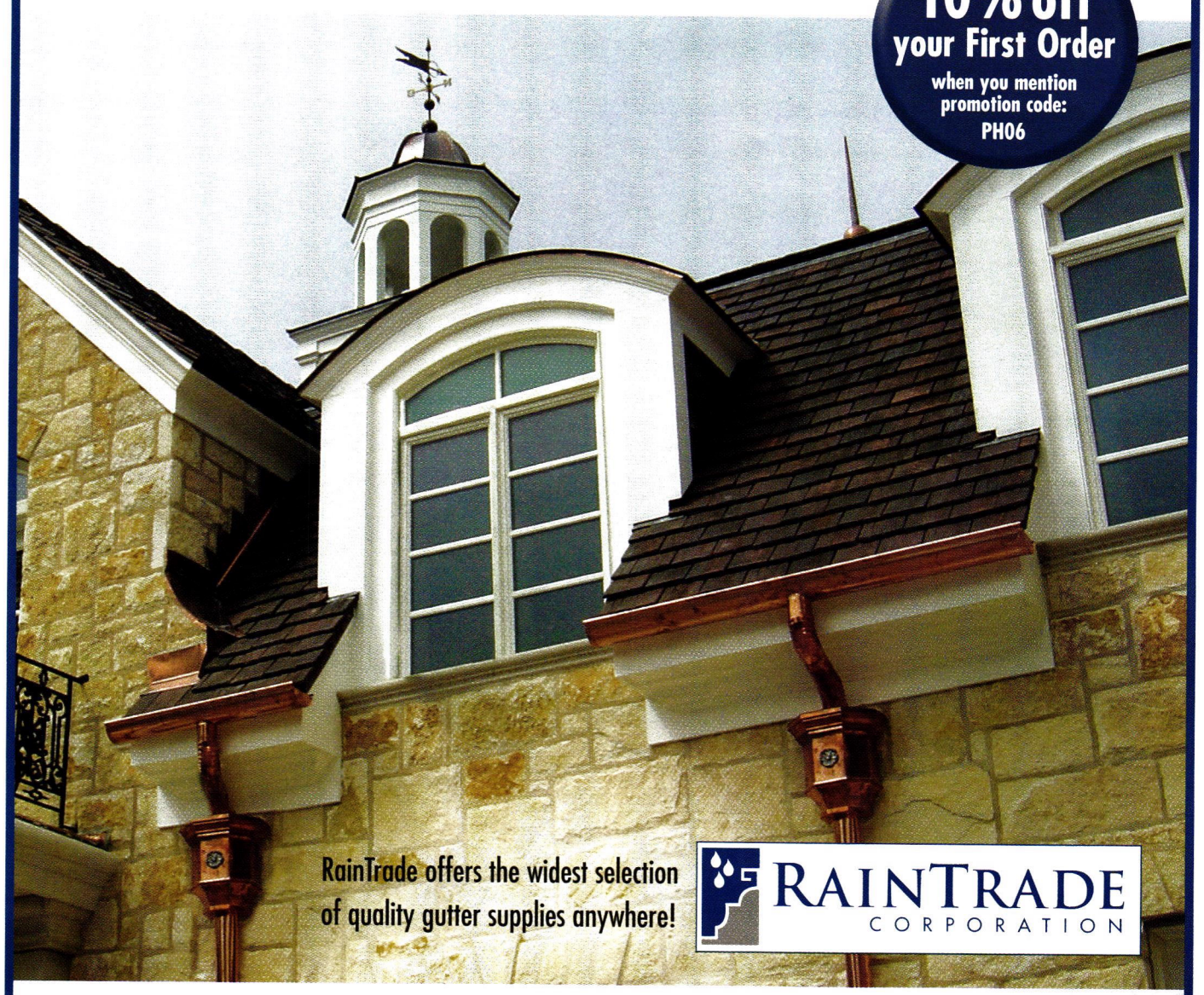

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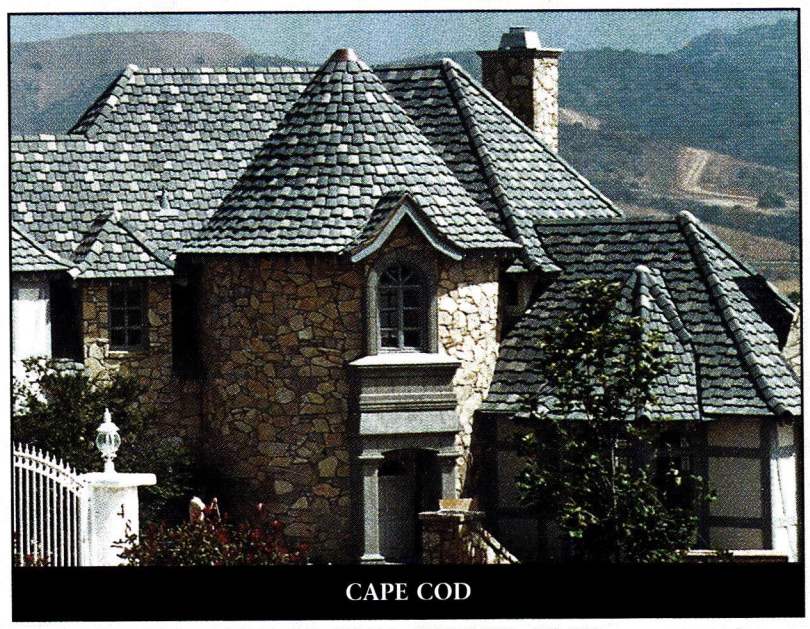

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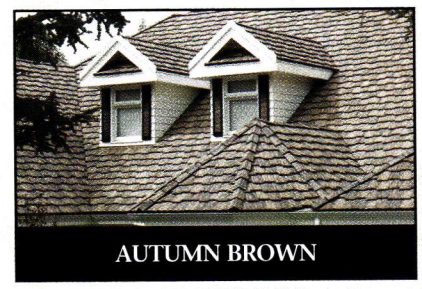
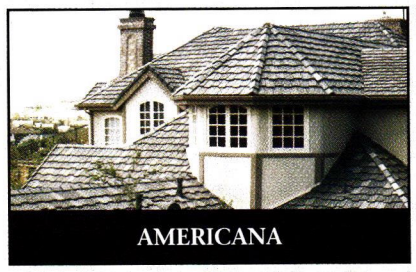


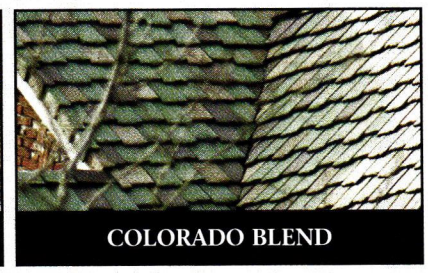
AUTUMN BROWN

33% each #809, #810, #811
Lightweight: 33% each #529, #530, #531



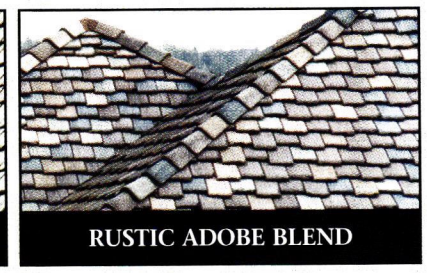
AMERICANA

70% #330 • 30% #33
Lightweight: 70% #501 • 30% #502



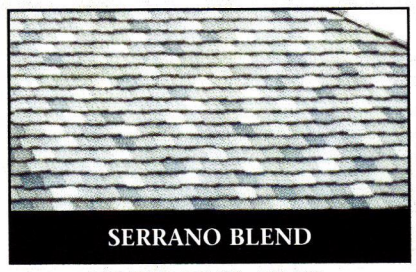
COLORADO BLEND

70% #101 • 10% #33 • 10% #125 • 10% #300
Lightweight: 70% #505 • 10% #502 • 10% #503 • 10% #507



RUSTIC ADOBE BLEND

60% #430 • 15% #101 • 15% #600 • 10% #300
Lightweight: 60% #508 • 15% #505 • 15% #506 • 10% #507

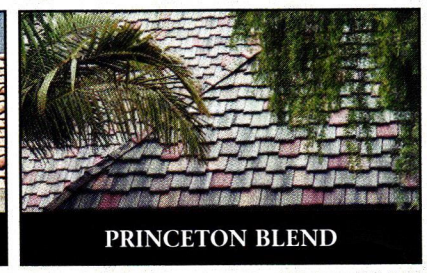


SERRANO BLEND

70% #125 • 15% #33 • 15% #700
Lightweight: 70% #503 • 15% #502 • 15% #504

DESERT SPRING

70% #808 • 30% #802
Lightweight: 70% #528 • 30% #522



PRINCETON BLEND

45% #205 • 15% #201 • 15% #202 • 15% 203 • 10% #204
Lightweight: 45% #545 • 15% #541 • 15% #542 • 15% #543 • 10% #544

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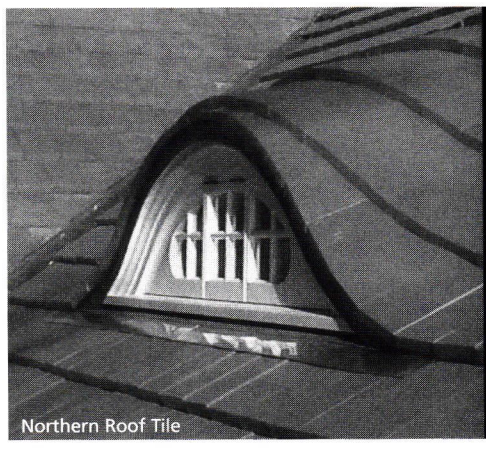

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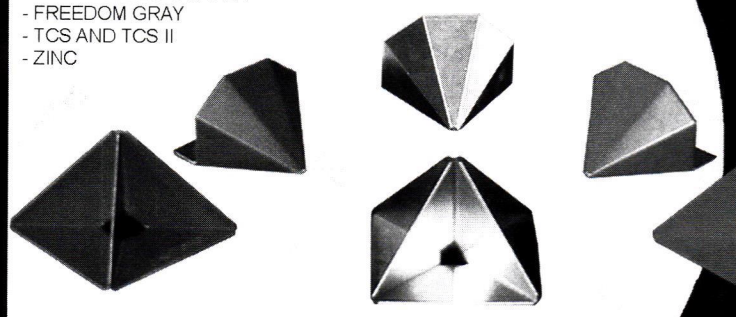

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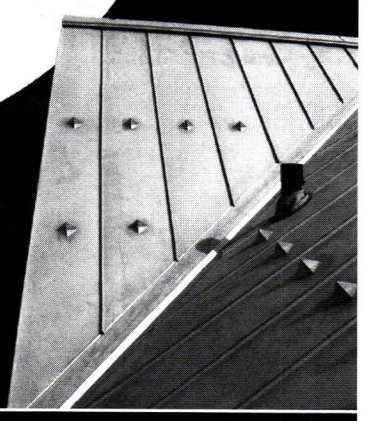

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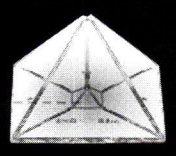

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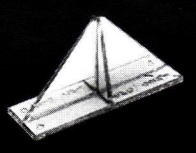

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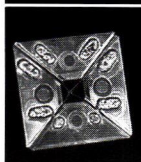

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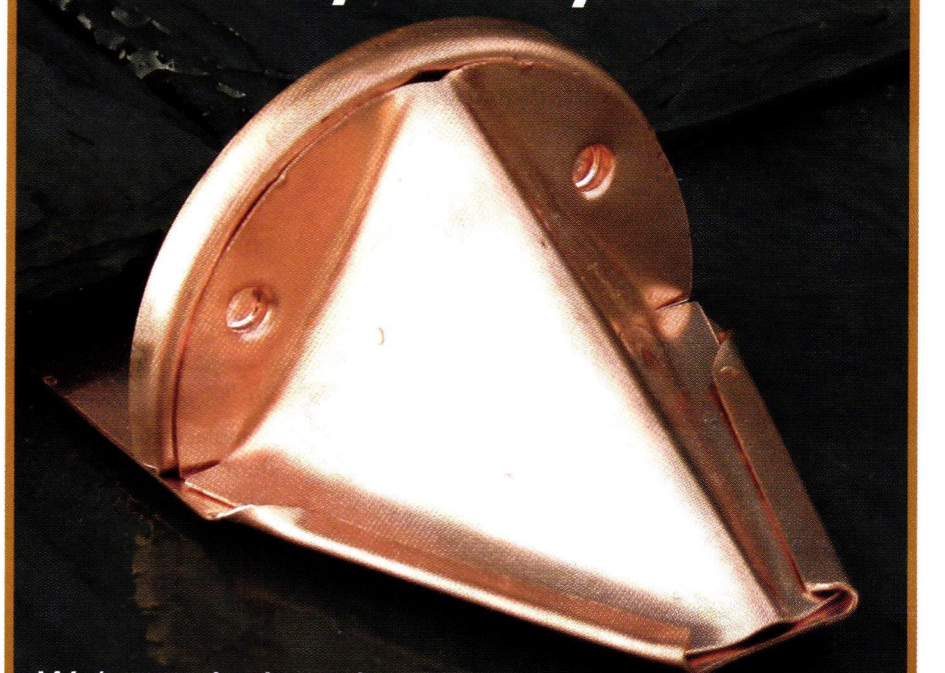

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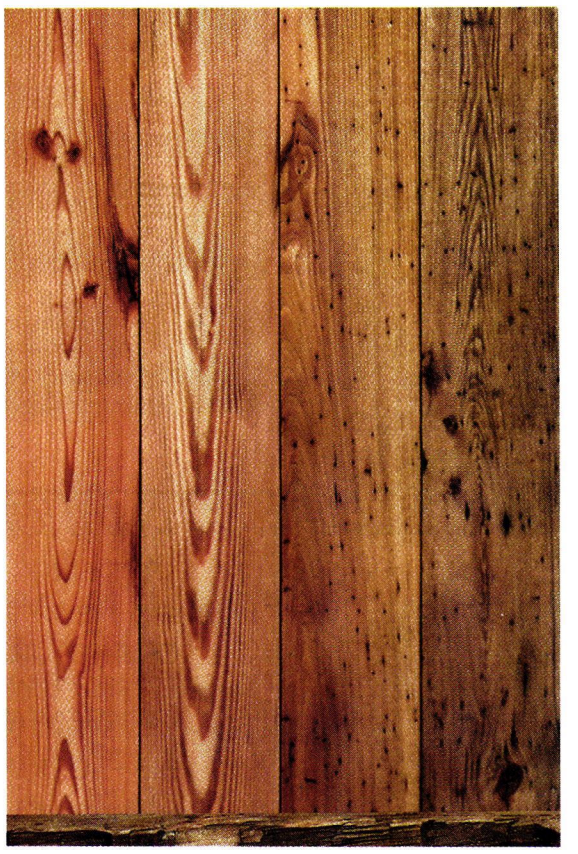

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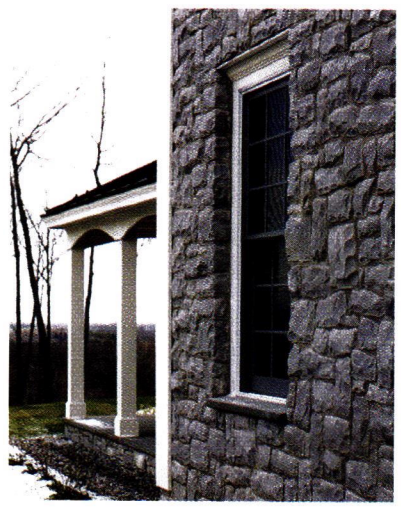

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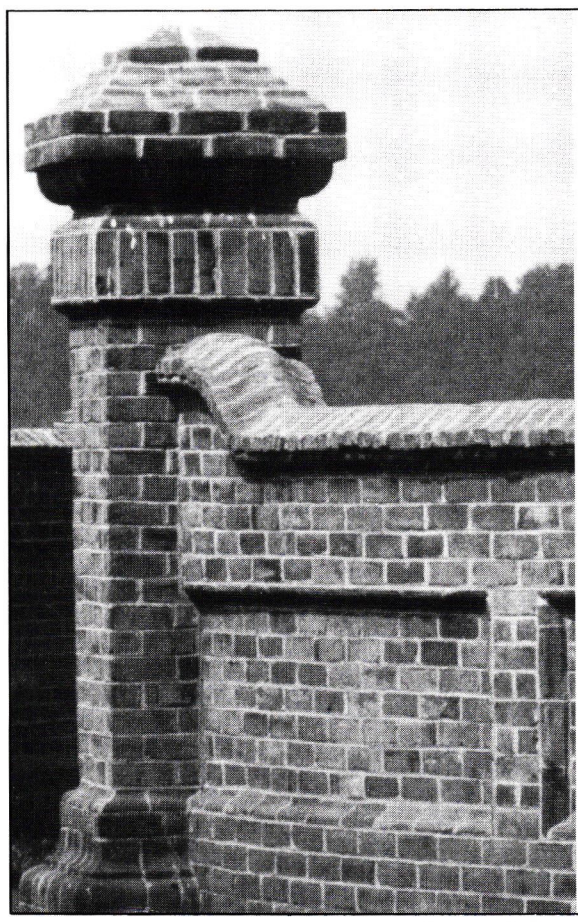

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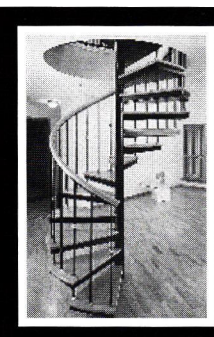

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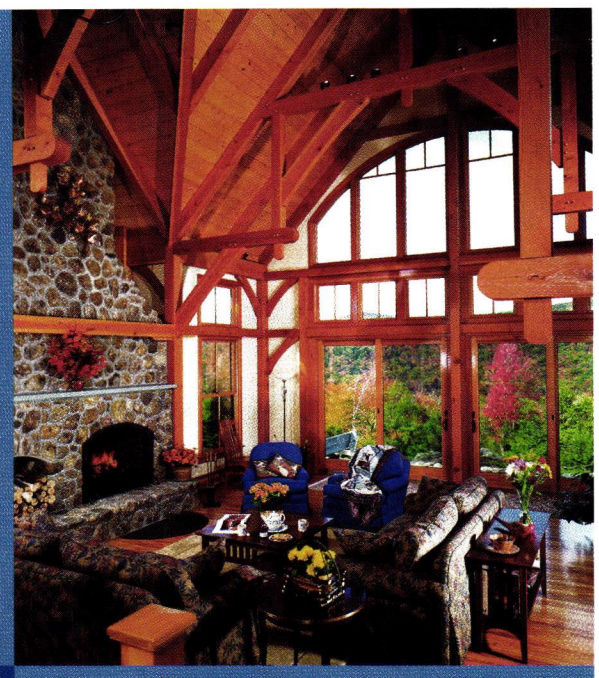

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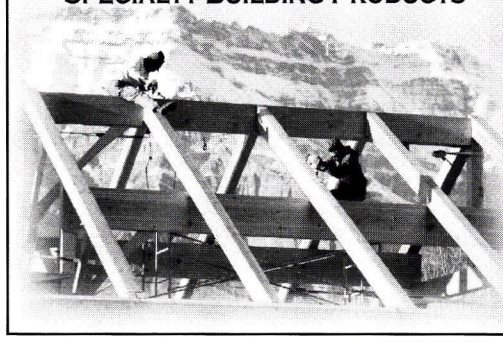

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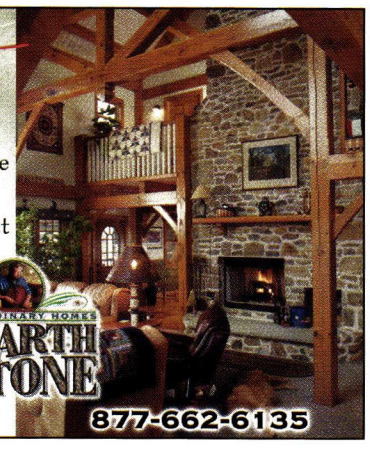

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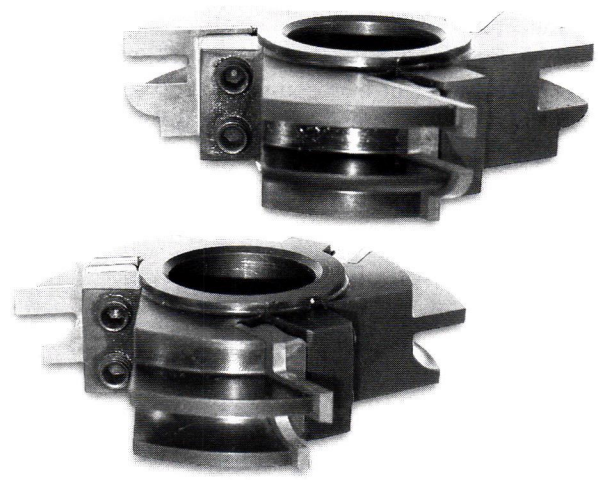

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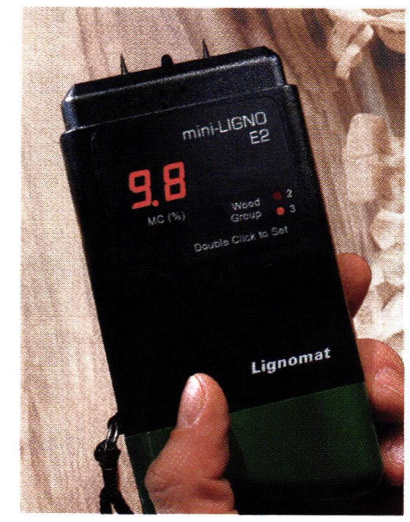

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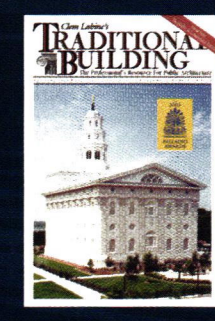

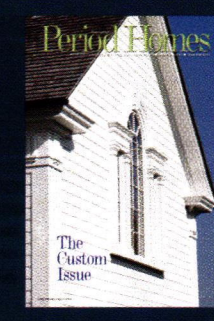

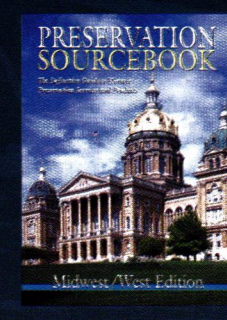

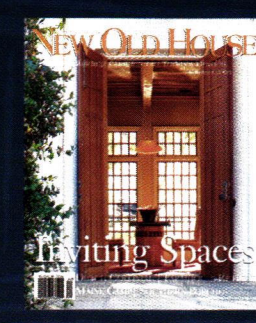

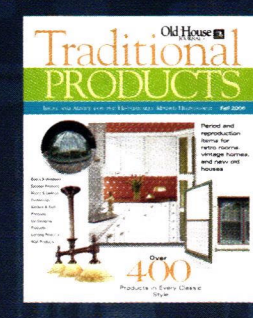

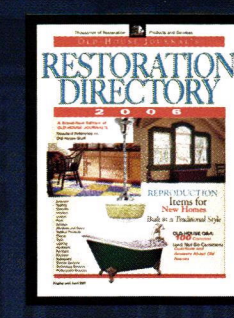

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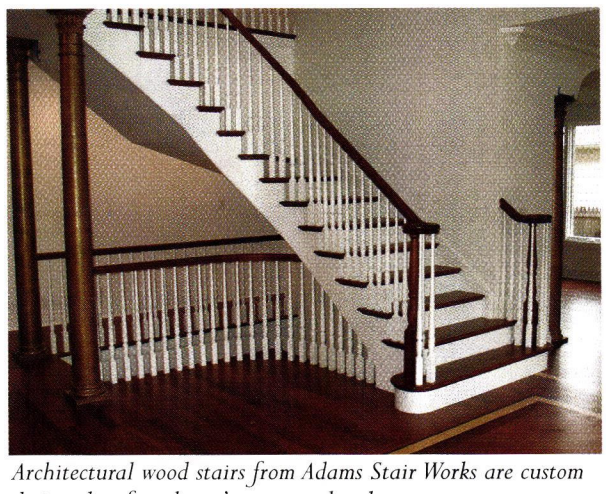

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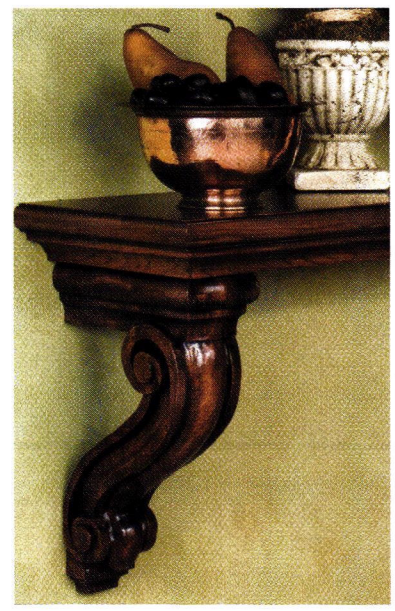

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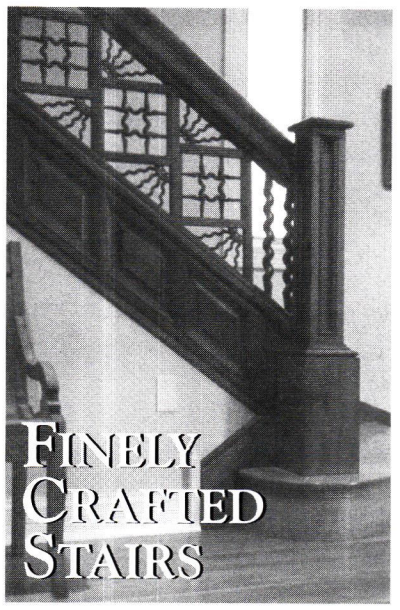
Erik Wyckoff carved this walnut panel.



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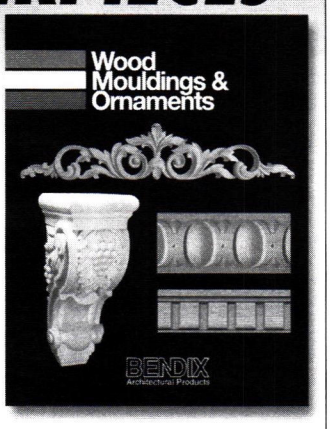

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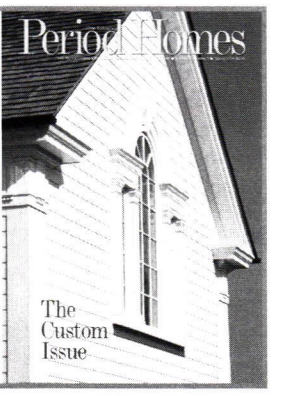

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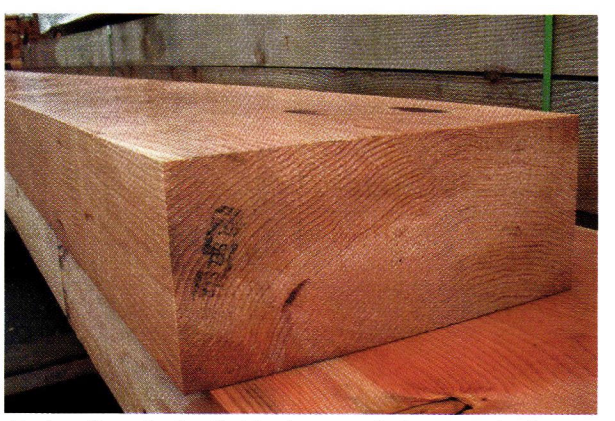

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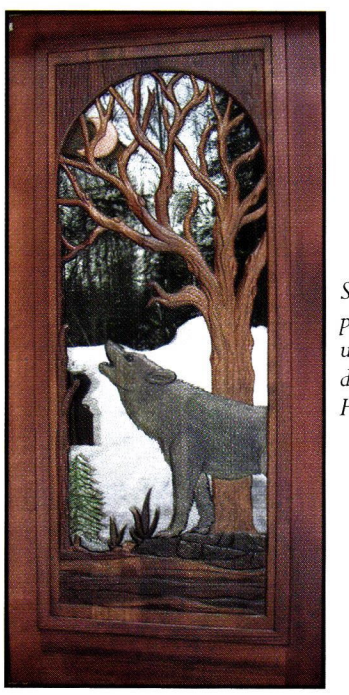
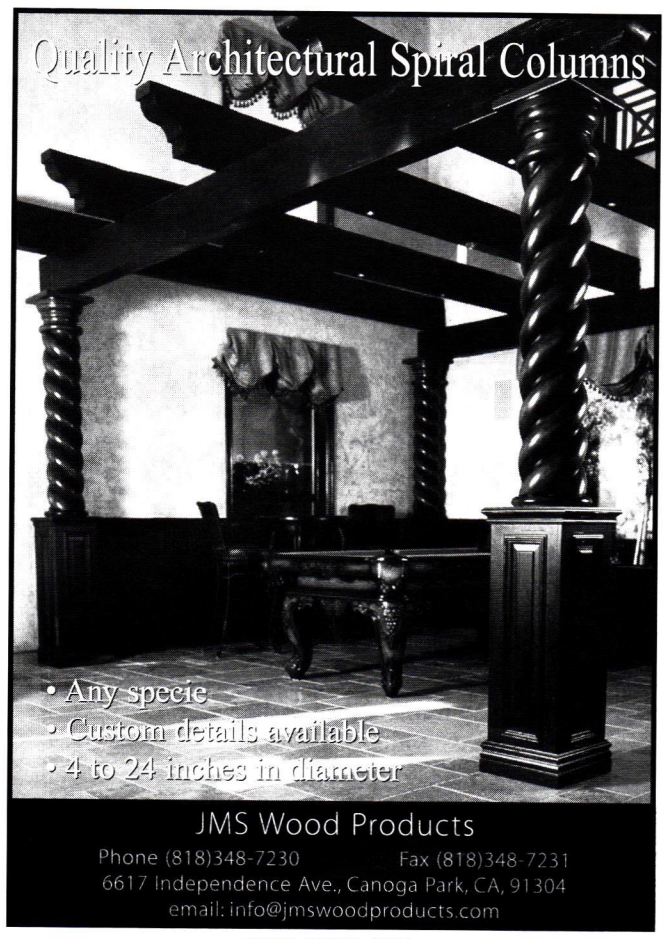


Sutherland Welles exterior polymerized tung oil was used to finish this exterior door, which was carved by Hugo Mesa.



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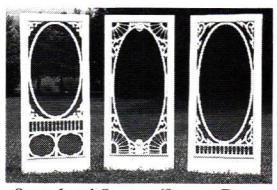

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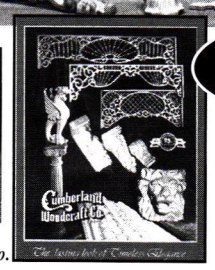

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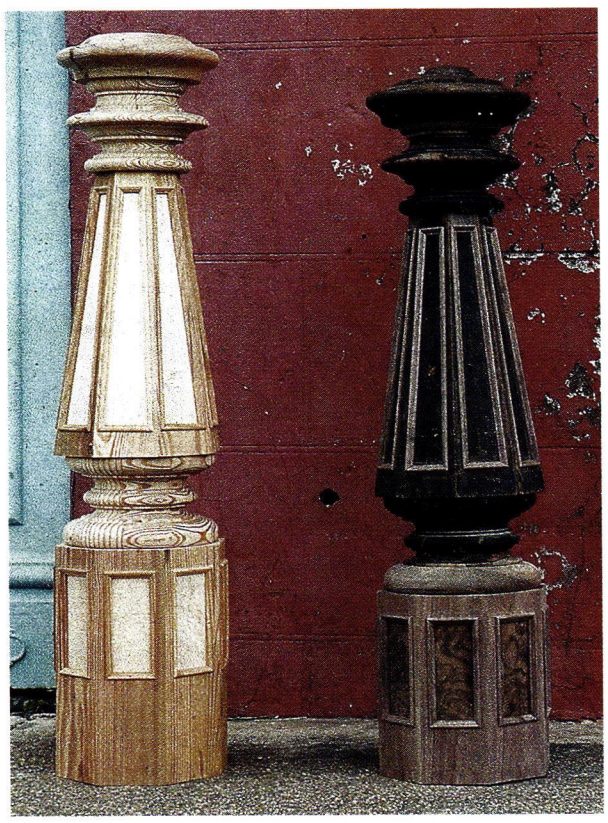

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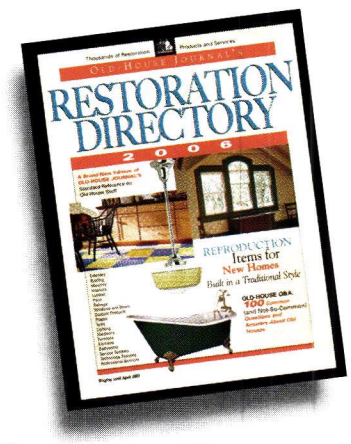

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The Luck of Latrobe

The Domestic Architecture of Benjamin Henry Latrobe
by Michael W. Fazio and Patrick A. Snadon
Johns Hopkins University Press, Baltimore, MD; 2006
769 pp.; hardcover; 590 b&w and 34 color illus.; $75
ISBN 0-8018-8104-8

Reviewed by Eve M. Kahn

The architect/engineer Benjamin Henry Latrobe left his native England for America in 1795, penniless and heartbroken. A widower at age 31 with two small children to support, he was fleeing from creditors of his fledgling architecture firm in London – his late wife's family had cheated him out of her estate. During the cross-Atlantic move, he lost most of his office archive, including a library of some 1,500 books.

Yet within four years of his bedraggled disembarking in Virginia, he'd befriended well-connected patrons and was proposing avant-garde Greek and Gothic Revival estates of up to 10,000 sq.ft. "He exhibited a facility for meeting influential people, gravitating toward landowners, politicians, merchants, and traders," write the architectural historians Michael W. Fazio and Patrick A. Snadon in this exhaustive study. Latrobe charmed American presidents (Washington, Jefferson, Madison) and senators, but he also sometimes got in his own way. He tended, the authors point out, "to take on more projects than he could carefully manage, to work without adequate contracts or retainers, and to bill his clients apologetically, belatedly, or not at all."

During Latrobe's 25-year career in the U.S., he moved often: Richmond, VA, Philadelphia, PA, Washington, DC, Pittsburgh, PA, back to Washington, DC. In a dozen states, he designed infrastructure (bridges, canals) and mansions as well as religious, commercial and institutional buildings. Still, he was usually on the verge of bankruptcy. In 1820, he died of yellow fever in New Orleans, LA, where he was laying out a water-supply system in one more attempt to earn a fortune.

Previous biographers, especially Talbot Hamlin (his 1955 monograph on Latrobe won a Pulitzer Prize), portrayed the architect as an Ayn Rand-style proto-Modernist hero, tragically stymied by philistines. Fazio and Snadon instead depict an aloof, impetuous, stubborn designer whose residential buildings proved too impractical to last very long.

Latrobe wanted Americans to abandon their stodgy center halls and awkward rear-kitchen ells. He preferred to lay out rooms asymmetrically, with oblique views, and to incorporate the service zones into the main-house mass. He was structurally adventurous, too: he moved earth mounds to create pedestals for his houses, and he supported daringly thin masonry or plaster walls on segmental-arch vaulted foundations. To conceal all the interior surprises and engineering feats, he austerely ornamented symmetrical façades. At times, Snadon and Fazio write, "he crowded, overlapped, and interpenetrated spatial units and architectural events in a dynamic, compacted, and even disturbing way."

The text is rich in similarly vivid passages. The authors compare a 1795 villa's Ionic portico to "a freestanding antique garden temple plucked from a picturesque park and embedded within the façade." For an 1815 mansion near the White House, Latrobe specified a "boldly prismatic" roughcast skin: "The taut wall surfaces appeared to thinly wrap the internal volumes and acknowledged their distribution by means of shallow but dramatic changes in wall planes."

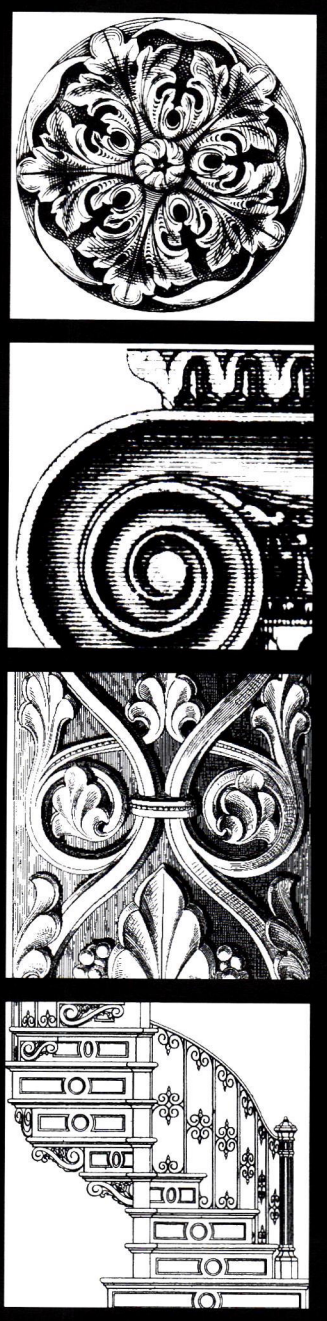
Benjamin Henry Latrobe designed a domed entrance portico that doubles as a sunroom for a 1795 stone villa in Sussex, England. Coade-stone cast panels are interlocked on the coffered ceiling, above Coade pilaster capitals based on the Erechtheum anta order. *Photo: Michael Freeman*

Fazio is a professor at the College of Architecture, Art + Design at Mississippi State University, and Snadon teaches at the University of Cincinnati's School of Architecture and Interior Design. They have been researching Latrobe for 15 years: taking road trips, poring through voluminous family correspondence, scrutinizing spectacular renderings and barely legible sketches. The prose can bog down in the sheer depth of all that uncovered detail, and the chapters apparently grew so long and dense that editors stopped checking for repetition. Some facts reappear in neighboring sentences: an English baron left his daughter "a considerable sum of money," so she "inherited a fortune."

We're also told numerous times why only half a dozen of Latrobe's 40-odd residential commissions survive intact. The basic reason: "They were so original and unconventional that they virtually begged for remodeling or demolition."

The authors are so passionate about documenting Latrobe's ephemeral architecture that they supply floor plans, elevations and sections for almost every project that progressed past the concept stage. Whenever archival drawings don't exist, Snadon and Fazio rendered their own and commissioned a few eerily lifelike digital reconstructions complete with furniture and wallpaper. On the endpapers, maps indicate the sites of 70 Latrobe works, whether built or unbuilt, extant or razed. And the authors are posting ever more data and illustrations at www.bhlatrobe.info. The transplanted Englishman's architecture has suffered a high mortality rate, and his professional life was a roller coaster. In having Fazio and Snadon as devoted fans, Latrobe's oeuvre is finally enjoying its first lucky break. ■

Now a museum in Chillicothe, OH, Adena contains original built-ins and other millwork painted in Latrobe-era colors. *Photo: Ohio State Historical Society, David Barker*



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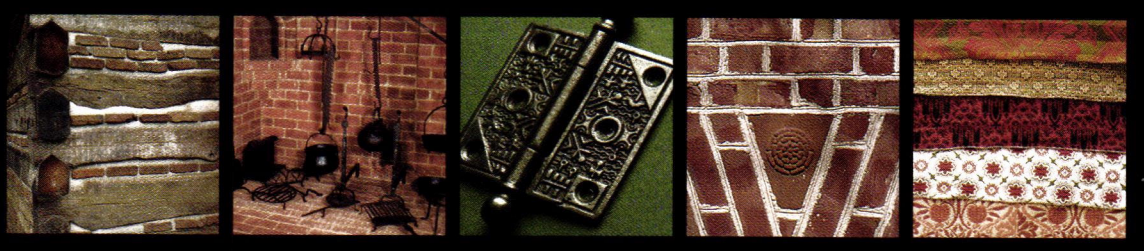

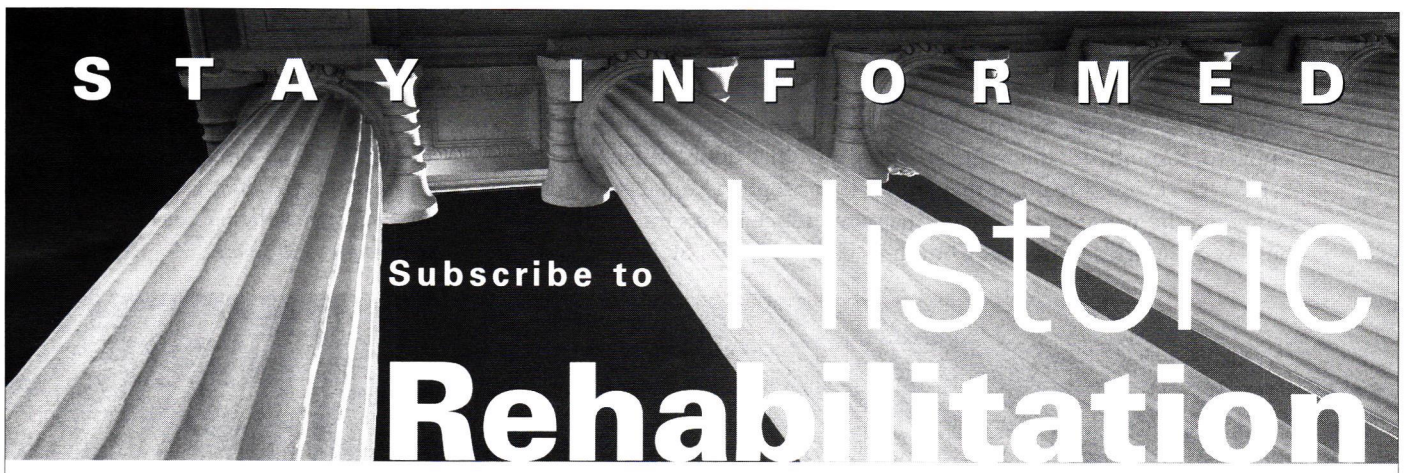

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Mississippi Style

Victorian Houses of Mississippi

by Richard J. Cawthon

University Press of Mississippi, Jackson, MS; 2005

184 pp.; hardcover; 187 color photographs; $40

ISBN 1-5780-6781-2

Reviewed by David Hardy

Largely a photographic essay of Victorian residences dotted across Mississippi, *Victorian Houses of Mississippi* begins with an introduction by architectural historian Richard J. Cawthon, who provides a well-written summary of various late-Victorian residential architectural styles. He quickly gets the reader up to speed on the idiosyncrasies of each style and sets the stage for the primary content: 187 full-color photographs. Sherry Pace's meticulous photographic documentation of the variations of the late-Victorian style exemplifies Cawthon's condensed introduction.

The houses depicted are the Italianate, Queen Anne, Gothic Revival, Second Empire and one fine example of the Shingle style, all of which are documented by the Mississippi Department of Archives and History. They are alphabetically ordered by town and an index of town names is provided for easy reference.

The photojournalism of *Victorian Houses of Mississippi* provides the reader with a visual tour of these houses as they currently exist in what are, for the most part, small towns across the state. Each house is displayed in full color with close-ups illustrating the exquisite craftsmanship of a bygone era. Careful study of the photographs reveals beautiful spindle work, elaborate gable ornamentation and outstanding attention to roof detailing, all of which are an inspiration to the contemporary designer and builder. Every page provides an opportunity to learn what our grandfathers knew of design, composition, detailing and, amazingly, how to flash a round turret against a steeply sloping roof.

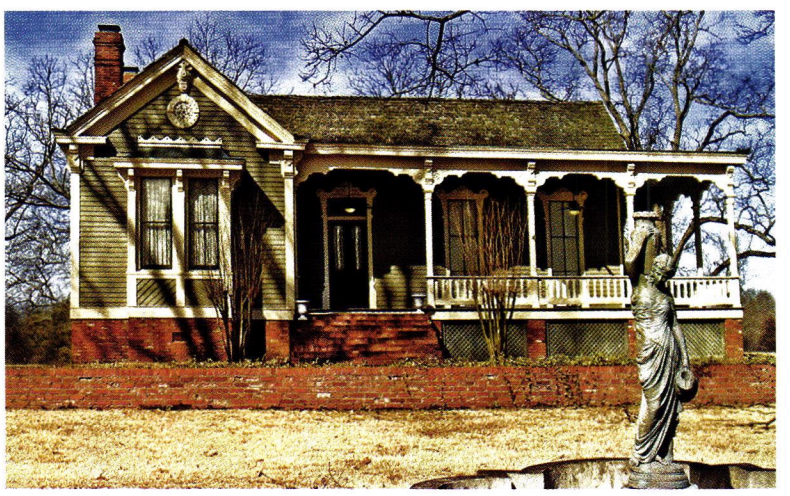
Upon review of the book, those hailing from the Mississippi Gulf Coast will notice that a number of houses along the coast included in this book where destroyed by Hurricane Katrina in August 2005. My count of those lost include the following: the Telhaird-McDonald House in Bay St. Louis, page 14; the Paul W. Brielmaier House in Biloxi, page 15; the Queen Anne-style house in Biloxi, page 17; the Mavar House in Biloxi, page 18. The absence of these iconographic Victorian houses is an especially tragic loss to coastal Mississippi, as they provided a significant contribution to our sense of place. Certainly the entire 143 Victorian houses showcased in this book are some of the most loved buildings in their respective communities. In particular, the Brielmaier House was the centerpiece of the Biloxi Town Green, having been relocated there in an effort to save it from destruction by an urban renewal project in the late 1970s. This fine example of Victorian craftsmanship, with its magnificent latticework porch, served as the Biloxi Visitors Center up until it's destruction by Katrina.

Victorian Houses of Mississippi is an excellent resource book for architects, builders and homeowners who have an interest in the architectural history of Mississippi. As a practicing architect in South Mississippi, I was happy to respond to the request to review this book. When the copy arrived for review, I realized that my partner Stephen Stojcich already had a copy that he was using as one of many reference books for the design of the new St. Mark's Episcopal Church in Gulfport, MS. St. Mark's Church was formerly located on Beach Boulevard in Gulfport and was destroyed by Hurricane Katrina.

This tower, with a double-tiered roof and an octagonal spire with flared eaves, is one of a pair on the Captain G.W. Price House. This Water Valley, MS, landmark residence is unusual for a Queen Anne, because it has two identical towers.

The work of Pace and Cawthon is a wonderful preservation effort dedicated to the legacy of late-Victorian-style residential architecture in Mississippi. But perhaps its greatest value will be in serving as a resource for current and future architects in their effort to faithfully create new structures in the Victorian style that will certainly add to the sense of place in which they are built. ■

David J. Hardy, AIA, a registered architect in Mississippi, Alabama and Florida, is vice president and manager of operations for Guild Hardy Architects, PA, located in Biloxi, MS. Hardy is the president elect of AIA/Mississippi and was recently appointed to the newly formed state building code council established to implement the International Building Code in response to the massive rebuilding effort along the Mississippi Gulf Coast.



Above: Located southwest of Hernando and about 30 miles from Memphis, TN, the Dockery House is an L-shaped cottage with Italianate features.

Left: The Telhaird-McDonald House on North Beach Boulevard in Bay St. Louis was destroyed by Hurricane Katrina in August 2005. The house featured a wraparound porch and prominent paired gables.

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Being Right is Not Enough

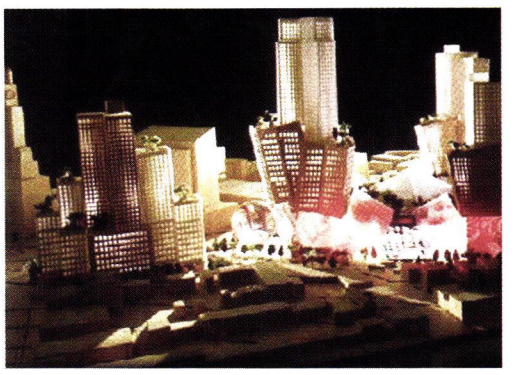
Joining the political fray is imperative in trying to achieve humane urban development. *By Clem Labine*

The brownstone revival and the New Urbanist movement taught us how to create livable urban neighborhoods, but an avalanche of developer dollars can sweep aside all "right" answers – unless we are willing to join the political fray.

For 30 years, Andrés Duany and Elizabeth Plater-Zyberk have been confronting the traditional design community with this inconvenient truth: Sensitive development in existing cities requires architects and planners to engage in rough-and-tumble political processes at the local, state and federal levels. Otherwise, all our good ideas and clear thinking will amount to nothing.

We are facing a glaring example of that situation here in Brooklyn – only 10 blocks from where *Traditional Building* and *Period Homes* are published. Ironically, our city, which has seen one of the most successful urban-revival phenomena in the U.S. – the brownstone movement – is about to be assaulted with a mega-project that does violence to just about every humane urban-planning principle.

The typical streetscape in the neighborhoods adjacent to the $4-billion mega-project proposed for downtown Brooklyn features 19th- and early-20th-century row houses. *Photo: Jerome Harris*



The orginal model of the 16-skyscraper, 10-million-sq.ft. project illustrates the design by Frank Gehry for the developer, Forest City Ratner. The Draft Environmental Impact Statement asserts with a straight face: "...the proposed project would not adversely affect the overall character of the surrounding adjacent neighborhoods." *Photo: Gehry Partners LLC*

Lessons from the Revival

The brownstone revival, which took hold in Brooklyn in the 1960s, proved the validity of many of the same city-planning principles that the New Urbanists, like Andrés and Elizabeth, were simultaneously developing from an entirely different starting point. Here are some of the reasons that brownstones, and similar row-house neighborhoods, make vibrant urban communities today:

• Traditional Architecture: The traditional architecture of 19th- and early-20th-century row houses is very attractive to many middle- and upper-income homeowners. Traditionalism provides a sense of stability in a world that increasingly lacks this quality. Similarly, the New Urbanists have found great market acceptance for new communities that feature traditional designs.

• The Row House Plan: The American row house is based on the 18th-century London townhouse plan – and has proved to be an amazingly adaptable and successful urban building type. For example, the building that houses the editorial and business offices of this magazine is an 1885 brownstone that was built as a residence, but was readily adapted to commercial use in 1905.

• Horizontal Density vs. Vertical Density: Neighborhoods of connected row houses provide high population density per acre, making efficient use of expensive city real estate. These row houses provide horizontal density, which still allows residents to be connected to street life. The "Tower in the Park" residential developments of the 1960s, on the other hand, provide vertical density. This building type has proved a social failure in numerous cases; vertical density isolates people from the street and fosters alienation. Many of these projects have already been dynamited after being in service for less than 45 years.

• Human Scale: The three to five stories of the typical urban row house create an appealing human scale, while providing from 3,000 to 6,000 sq.ft. of living space.

• Energy Efficiency: The long common walls on two sides of the row house insulate the bulk of the house from extremes of hot and cold weather.

• Vibrant Street Wall: Connected row houses make a human-scale street wall that encloses the block on its two long sides, transforming the street into an inviting "public room." And each house has a door that leads into that communal room.

• The Stoop and the Porch: The typical New York row house has a stoop – a set of steps leading from the sidewalk to the second ("parlor") floor. The stoop is an intermediate zone between public and private space, and provides many opportunities for casual social interchange with neighbors. The stoop serves the same social function as a front porch. The value of front porches is a feature promoted in many New Urbanist developments.

• Mixed Usage: "Mixed-use development" is one of the buzzwords of today's urban planners. The adaptability of the row-house plan provides many opportunities for mixed-use neighborhood development: offices, retail outlets, light commercial and residential units can all be easily accommodated within a single block of row houses.

• Street Grid: The classic row-house neighborhood is built on a rectangular street grid, which has proved to be an efficient, flexible system for routing and distributing traffic in mixed-use neighborhoods. Projects that block up portions of the street grid have often found this to be a mistake.

• Walkable Neighborhoods: The street grid combined with mixed-use development makes for walkable neighborhoods, with resulting personal health benefits as well as gasoline savings.

Over the past 40 years, the value of these characteristics in creating livable neighborhoods has been validated again and again. So it would seem a "no-brainer" that urban projects in the 21st century would be based on this accumulating body of humane planning principles.

Back to the 1960s

Ironically, today – right in the heart of brownstone Brooklyn – a developer is proposing a $4-billion mega-project that would diminish (some of us say "destroy") the livable character of a large section of Brooklyn. This project has the full backing of New York State – and many New York City politicians – along with nearly $1 billion in public subsidies.

I have become personally involved in the struggle to stop – or radically downsize – this project because the developer and his architect (Frank Gehry) have chosen to ignore all the guidelines for sensitive urban development. The project proposes to pack 18,000 people, commercial offices, a basketball arena and retail outlets in 16 skyscrapers on a 22-acre site. The project would create the densest census tract in the U.S., duplicating many of the worst mistakes and abuses of 1960s "Urban Renewal."

It is disheartening to see the way a politically connected developer has been able, so far, to ignore a growing chorus of community opposition. The project is under the control of New York State and this means that not a single elected official in New York City has any legal standing to alter or oppose it. So, to no one's surprise, the recent Draft Environmental Impact Statement, compiled by the state's Empire State Development Corporation, found that the mammoth project would have a "negligible" adverse impact on adjacent neighborhoods.

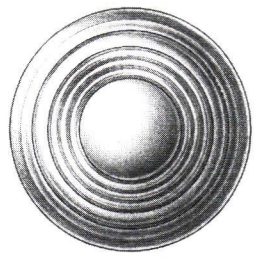
Into the Wrestling Ring

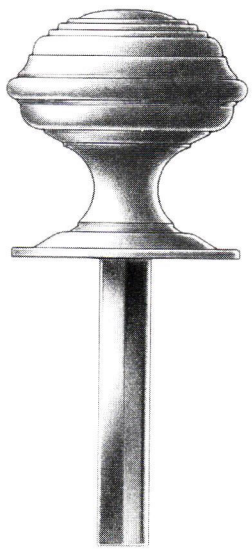
This gargantuan project is wrong on so many counts, and the political process so rigged, that space doesn't permit anywhere near the full list. It quickly became apparent to me, though, that cool logic and rational discussion counts for little or nothing when a big-bucks project like this gets rolling.

The alternative: I'm joining with many other citizens in the kind of civic activism that Duany has said is so necessary to achieve humane urban development. In this case, the challenge is to ignite so much political heat that state political officials will reconsider the size and scale of this project – or even dump it entirely and start over. Getting political officials to change their minds is no easy task, however, especially when the developer is promoting the idea that this is a "done deal."

Opposition to this project involves many of the standard tactics of civic activism – letter-writing, emailing, lobbying politicians, attending rallies and testifying at public hearings – but when big developer bucks and political influence are involved, opposition also involves lawyers and courts and even getting involved with political campaigns. That takes money and endless fundraising.

So, when a well-heeled and politically connected developer wants to build a mammoth ill-conceived project, just knowing it's wrong is not enough. You must be prepared to wrestle in mud in the public forum. ■





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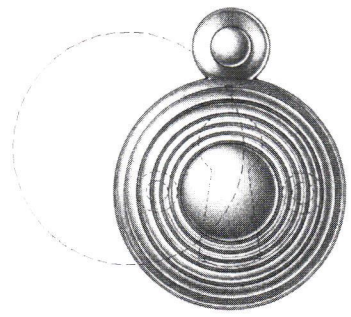

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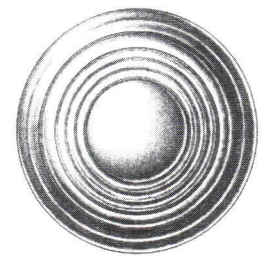

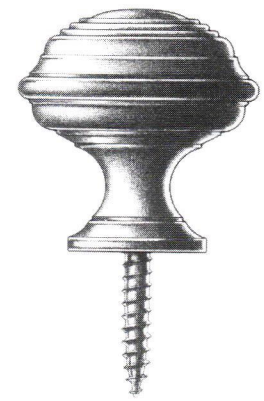

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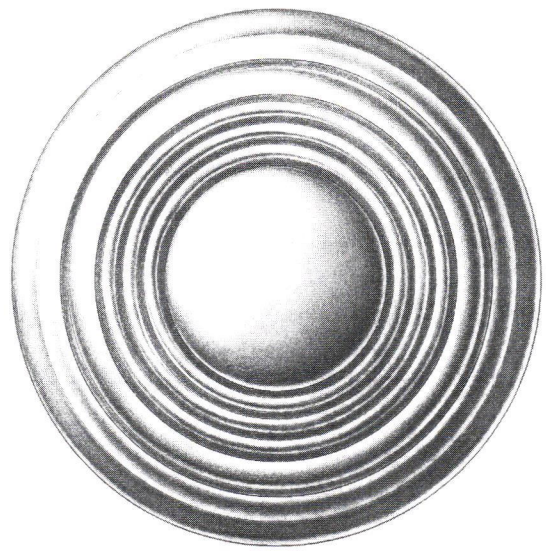
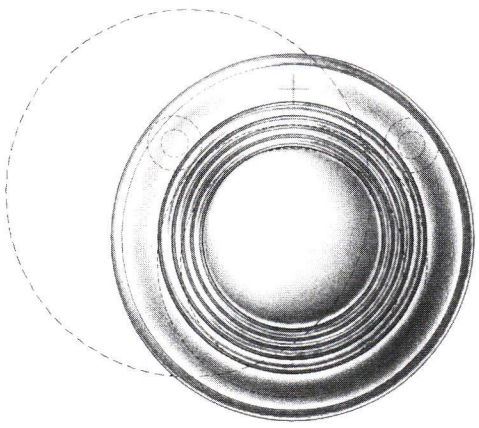
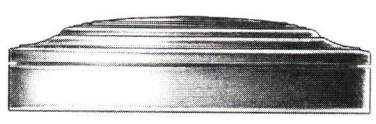
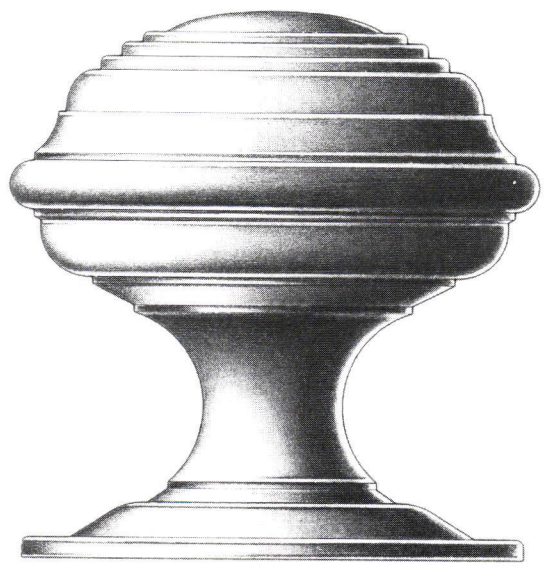
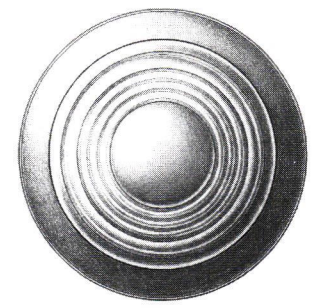


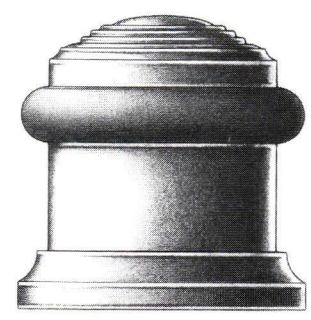




Cylinder Ring with Swinging Cover







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